

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 46—No. 46.

SATURDAY, NOVEMBER 14, 1868.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA-HOUSE, COVENT GARDEN.

LAST WEEK BUT TWO.

Mdlle. Tietjens, Mdlle. Ilma de Murska, Mdlle. Sinico.

THIS EVENING (SATURDAY), NOVEMBER 14TH (third time), Mozart's Opera,

"IL FLAUTO MAGICO."

Tamino, Signor Bettini; Papageno, Mr. Santley; Sarastro, Signor Foli; Monostatos, Mr. Lyall; Due Uomini Armati, Signor Bolli, Signor Campi; Due Sacerdoti, Signor Tagliafico, Signor Agretti; Oratore degli Iniziati, Signor Casaboni; Tre Geni, Mdlle. Rose Hersee, Mdlle. Sandrina, Mdlle. Giacomina; Tre Damigelle della Regina, Mdlle. Scacchi, Mdlle. Bauermeister, Mdlle. Cruise; Papagena, Mdlle. Sinico; Regina della Notte, Mdlle. Ilma de Murska; Famina, Mdlle. Tietjens.

CONDUCTOR - - - SIGNOR ARDITI.

LAST WEEK BUT ONE.

Mdlle. Minnie Hauck.

MONDAY NEXT, November 16th, Gounod's opera, "FAUST." Faust, Signor Bultrini; Valentin, Mr. Santley; Mephistopheles, Signor Foli; Wagner, Signor Tagliafico; Siebel, Mdlle. Sandrina; Martha, Mdlle. Bauermeister; and Margherita, Mdlle. Minnie Hauck (her second appearance in that character).

Mdlle. Tietjens in Fidelio.

TUESDAY NEXT, November 17th (on this occasion only), Beethoven's Opera, "FIDELIO." Florestano, Signor Bettini; Don Pizarro, Mr. Santley; Rocco, Herr Formes; Jaquino, Mr. Lyall; Il Ministro, Signor Tagliafico; Marcellina, Mdlle. Sinico; and Leonora (Fidelio), by Mdlle. Tietjens.

Mdlle. Tietjens, Mdlle. Ilma de Murska, Mdlle. Sinico.

THURSDAY NEXT, November 19th, Mozart's Opera, "IL FLAUTO MAGICO." (See special advertisement.)

NOTICE.—In active preparation, Meyerbeer's romantic Opera, "DINORAH."

Doors Open at Half-past Seven; Commence at Eight o'clock.

Stalls, 12s. 6d.; Grand Circle, 10s. 6d.; Reserved Box Seats (First Tier), 7s.; Pit, 5s.; Amphitheatre Stalls, 4s. and 5s.; Gallery, 2s.; Private Boxes, from One to Five Guinea.

Boxes, Stalls, and Places may be obtained at the Box-office of the Theatre (under the Porch), open daily from Ten till Six, under the superintendence of Mr. Edward Hall. Also at Mr. Mitchell's, Mr. Bubbs', Messrs. Lacon and Ollier's, and Messrs. Chappell's, Bond Street; Messrs. Lock and Hadwen (late Sam's), 1, St. James's Street; Messrs. Keith and Prowse, Chesham; and Messrs. Leader and Wadge, 71, Opera Colonnade, Haymarket.

MDLLE. TIETJENS will appear as PAMINA, in "IL FLAUTO MAGICO," This Evening and on Thursday next; and as Leonora, in "Fidelio," on Tuesday next.—ROYAL ITALIAN OPERA-HOUSE, COVENT GARDEN.

MDLLE. ILMA DE MURSKA will appear as REGINA DELLA NOTTE This Evening and on Thursday next.—ROYAL ITALIAN OPERA-HOUSE, COVENT GARDEN.

MDLLE. MINNIE HAUCK will perform the character of MARGHERITA, in "FAUST," for the second time on Monday next.—ROYAL ITALIAN OPERA-HOUSE, COVENT GARDEN.

LAST MORNING PERFORMANCE.—WEDNESDAY, November 25th, on which occasion will be presented MOZART's opera, "IL FLAUTO MAGICO." Mdlles. Tietjens, Ilma de Murska, Sinico, Scacchi, Rose Hersee, Sandrina, Giacomina, Bauermeister, Cruise; Signori Bettini, Santley, Foli, Lyall, Bolli, Campi, Tagliafico, Agretti, Casaboni. Conductor, Signor Arditi. Doors open at Half-past One. Commence at Two o'clock precisely.—ROYAL ITALIAN OPERA-HOUSE, COVENT GARDEN.

CRYSTAL PALACE.—THIS DAY.—SATURDAY CONCERT AND AFTERNOON PROMENADE.—Vocalist, Mdme. Lemmens-Sherrington. Pianoforte, Mr. Charles Hallé. The Crystal Palace Choir. Conductor, Mr. Mann.

Programme includes.—Mozart's Parisian Symphony, Beethoven's Choral Fantasia, Weber's Overture to "Euryanthe," and "The Song of Miriam," a Cantata for Soprano solo and Chorus (Schubert), first time. Admission, Half-a-Crown; Guinea Season Tickets, Free. Reserved Stalls, Half-a-Crown.

PROVINCIAL TOUR OF HERR FORMES.

THE following Artists will commence a PROVINCIAL TOUR on MONDAY, December 14th:—Madame EMMELINE COLE, Madame LAURA BARTON, Herr REICHARDT, and Herr FORMES. Pianist and Conductor, Mr. C. J. HARGITT. For terms and dates, address Mr. C. J. HARGITT, Thurlow Cottage, Thurlow Square, London, S.W.

ROYAL ACADEMY OF MUSIC.—Instituted 1822.—Incorporated by Royal Charter.—Under the immediate Patronage of Her Majesty THE QUEEN, H.R.H. the PRINCE OF WALES, and H.R.H. the PRINCESS OF WALES. President—the EARL OF DUDLEY. The HALF WINTER SESSION COMMENCES on MONDAY, the 23RD INST., with a Vacation of Three Weeks at Christmas, and terminates in March next. Candidates for admission can be examined at the Institution on Mondays and Thursdays, at Eleven o'clock.

W. STERNDAL BENNETT, Principal.

ROYAL ACADEMY of Music,
4, Tenterden Street, Hanover Square.

REMOVAL.

MISS KATHLEEN RYAN begs to announce her REMOVAL to 21, TAVISTOCK ROAD, WESTBOURNE PARK.

REMOVAL.

MDLLE. ROSE HERSEE requests that all communications may be addressed to her new Residence, 22, MORTIMER STREET, CAVENTISH SQUARE, W.

A SMALL ORGAN FOR SALE. Has Open and Stop Diapasons. Apply to the Rev. AUGUSTUS APPELGATE, 1, Clarendon Road, Windsor.

ELECTRIC ORGANS.

BRYCESON & CO., LONDON, are now prepared to build or re-construct Large CHURCH and CONCERT HALL ORGANS, on this new system (Barker's or Bryceson's Patent), to be adopted at Her Majesty's Opera; Christ Church, Camberwell; St. Michael's, Cornhill; St. George's, Tufnell Park; St. Luke's, Berwick Street; and Gloucester Cathedral for the Festival 1868.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

LYON & HALL,

WARWICK MANSION.

MRS. JOHN MACFARREN, in consequence of its great success, will play BRAZAS's new brilliant "Valse de Bravoure" at all her Pianoforte and Vocal Recitals during the present month.—Programmes of which may be obtained of DUNCAN DAVISON & Co., 244, Regent Street, W.

MISS BESSIE EMMETT will sing the renowned song by BENEDICT, "ROCK ME TO SLEEP," in Mrs. John Macfarren's approaching Pianoforte and Vocal Recitals at Kennington, Islington, Isleworth, &c.

MISS BESSIE EMMETT (Soprano). All communications respecting engagements with his Pupil, Miss BESSIE EMMETT, to be addressed to Mr. J. TENNIELL CALKIN, 12, Oakley Square, N.W.

MISS JENNY PRATT will sing "THE LADY OF THE LEA" (H. SMART), at Northampton, Monday, December 2nd.

MISS LUCY FRANKLEIN will sing at Exeter Hall, November 25th; Victoria Hall, 30th; Croydon, December 1st; Reigate, 2nd; Guildford, 3rd; Reading, 4th; Leamington, 5th (morning); Oxford, 5th (evening); and continue the tour to the end of the month. Address—3, Berners Street, W.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MDLLE. VANZINI and **Mr. MAYBRICK** will sing **H. SMART's** highly popular Duet for Baritone and Soprano, "WHEN THE WIND BLOWS IN FROM THE SEA," at Newcastle, This Day, Saturday, November 14th; and at Glasgow, Saturday, November 21st.

MDLLE. LOUISA VAN NOORDEN will sing in the "MESSIAH;" "JUDAS MACCABÆUS;" Soprano Solo, "HEAR MY PRAYER," of MENDELSSOHN; MACFARREN's "MAY DAY"—at Glasgow, Stirling, Newcastle-on-Tyne, Aberdeen, etc., during the present month. Engagements en route (Concert and Oratorio) may be addressed care of her brother, Mr. P. E. VAN NOORDEN, 27, Bedford Square.

MR. LEWIS THOMAS will sing "IN SHELTERED VALE," during his Provincial Tour with Madame Sainton-Dolby and party.

MR. J. GREENHILL will sing **BLUMENTHAL's** popular song, "THE MESSAGE," at Harrow, November 20th.

MADAME CZERNY, Soprano.

ALL APPLICATIONS RELATING TO
CONCERT ENGAGEMENTS AND LESSONS

TO BE ADDRESSED TO

81, REGENT STREET, W.

NEW SONGS.

The Fishermaiden. Barcarolle	Berthold Tours	3 0
Gaily over the Bounding Sea. Barcarolle	H. A. Rudall	3 0
The Legend of the Rose. Song	W. R. Lacey	4 0
My Sunny Gascon Shore. Song	H. A. Rudall	3 0
Oh Pretty Red-tipped Daisy. Villanelle	J. B. Wekerlin	3 0
Peacefully Slumber, my own Darling Son. Cradle Song	Berthold Tours	3 0
Serenade. Words by Mrs. Anne Somer	H. A. Rudall	3 0
She came, an Angel Bright, to Me. Song	J. Greenhill	3 0
Stars the Night Adorning. Serenade	J. B. Wekerlin	3 0
La Farfalla. Aria di Camera	Giulio Roberti	3 0

Published by **WILLIAM CZERNY**, 81, Regent Street, London.

Just Published,

"OPHELIA," SONG.

The Words by **R. CLOTHIER.**

The Music by **G. B. ALLEN.**

Price 3s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

"A PLACE IN THY MEMORY, DEAREST," SONG.

THE WORDS BY THE AUTHOR OF "THE COLLEGIANS."
(By Permission).

The Music composed by **Miss SMITH.**
Of the Down House, Dorset.

Price 3s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

NEW SONG, "THE VALIANT KNIGHT." Words by **KNIGHT SUMMERS**; Music by **WILHELM KLOSS.** Sung with great success by **Signor FOLI**, and always encored. Price 4s.
London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

OUR DEAR OLD CHURCH OF ENGLAND.—NEW NATIONAL SONG. Dedicated by special permission to the Right Honourable Benjamin Disraeli.

THE ZOUAVES' RETREAT MARCH, for the Piano-forte. By **STEPHEN GLOVER.** 2s. 6d.; free by post for 16 stamps.

CARL LUNIN'S NEW PIANOFORTE MUSIC.—No. 1. LA SANTA MADRE (performed by Mr. Brinley Richards at all his recitals, and always re-demanded). 3s.

No. 2. FAR AWAY. Melody, Miss M. Lindsay (Mrs. J. W. Elias). 3s.
No. 3. THE TROUBADOUR'S SONG. 3s.

Each free by post for 19 stamps.

London: **ROBERT COCKS & Co.**, New Burlington Street.

This day is published, price One Shilling,

PSALM TUNES AND CHRISTMAS HYMNS AND CAROLS, composed chiefly by **J. W.**; with the addition of six new tunes by the same, and also of several from other sources, nearly all hitherto unpublished; and including two Christmas Carols composed expressly for the work by **Dr. GARNETT** and **JOSEPH BARNES**, Esq. The words selected (by permission) chiefly from the "Book of Praise." Third edition, revised and doubled in number of Hymns and Tunes.

London: **NOVELLO, EWEN, & Co.**, 1, Berners Street.

PIANOFORTE MUSIC.

BOYTON SMITH'S NEW PIECE.

Robin Adair. Transcription 4 0

EDOUARD DE PARIS'S NEW PIECE.

Oft in the Stilly Night 4 0

JOSEPH ROMANO'S NEW PIECE.

D'Esespoir. Morceau Dramatique 4 0

E. L. HIME'S NEW PIECE.

The Nearest Way Home. Transcribed 4 0

DUFF & STEWART, 147, Oxford Street.

Published This Day,

"TO MARY,"

BALLAD.

The Words by **M. W. R.**

The Music by **E. DELMER.**

Price 3s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

"DON CARLOS."

THE VOCAL MUSIC and the **ARRANGEMENTS** for the **PIANOFORTE** of **VERDI's "DON CARLOS,"** are ON SALE at **DUNCAN DAVISON & Co.'s**, 244, Regent Street, W.

"HAMLET."

THE VOCAL MUSIC and **PIANOFORTE ARRANGEMENTS** of **AMBROISE THOMAS's** New Opera, "HAMLET," are ON SALE at **DUNCAN DAVISON & Co.'s**, 244, Regent Street.

"LE PREMIER JOUR DE BONHEUR."

THE VOCAL MUSIC and the **ARRANGEMENTS** for the **PIANOFORTE** of **AUBER's** New Opera, "HAMLET," are ON SALE at **DUNCAN DAVISON & Co.'s**, 244, Regent Street.

VALE IMPROMPTU,

POUR LE PIANOFORTE.

Par **CHARLES FOWLER.**

Price 3s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

Published This Day,

"THE MORN HAS RISEN GAILY," SONG.

The Words by **T. C.**

The Music by **JOHN DUNNE.**

Price 3s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

"LORELEY,"

AIR ALLEMAND,

TRANSCRIT POUR LE PIANOFORTE.

Par **EDOUARD SAUERBREY.**

Price 4s.

"An elegant and most effective arrangement of a German national melody."—*Rev.*

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

The complete Vocal Score of **J. OFFENBACH's** most popular Operetta of "LISCHEN AND FRITZCHEN"

(FOR TWO SINGERS).

The English Version written and adapted for Public or Private Performance
By **WELLINGTON GUERNSEY.**

Price 7s. 6d.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

THEODORE RITTER'S NEW CAPRICE.

"LES COURIERS." Caprice pour Piano, Op. 40 Price 7s. 6d.
(Edition de Choudens, Paris.)

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

MUSIC IN THE PRESENCE OF DEATH.*

Music always had its place marked out in the service for the dead. Among the ancients, as among the moderns, vocal music and instrumental music have been the faithful companions of sorrow. Mysterious as death itself, the language of tune is well suited to the tomb. When a broken heart deprives man's lips of the power of articulating words, it is music which, with its vague accents, comes to the aid of grief.

We are ignorant what was the symphony of the Ancients when they confided one of their number to the earth. But, as tradition cannot deceive us, we may form a good notion of it by studying the vestiges which Christianity has preserved for us.

If the Gregorian Chant bears any trace of the Greek modes, we may presume that the melody also of the Greeks is to be found in it, and that the impression of it, though effaced by time, may still be made out.

We are approaching the sacred day when the remembrance of the dear ones we have lost bids each of us retire for a time within himself.† Let such as judge without prejudice, and apart from the question of this or that dogma, take the trouble to go and listen to the strains in our churches on the 2nd November. Let him then say if those severe melodies, the rudeness of which equals their beauty, do not present him with something like the monument of some austere period lost in the night of time.

I do not tell you to visit the temple with the robust faith of the Christians of other days. Go with no other thought than that of the dead, putting off the horrible swaddling clothes in which doubt has enveloped you, and clad in the rays of hope.

If you prefer it, enter the edifice with the veiled forehead of the thinker. Enter with a quiet and respectful step, like an artist about to visit a ruin. When you are inside, when you have abandoned your painful reminiscences to the vacillating light which illumines the insignia of death, listen to the singing of the chapel.

The *Melopoia* of the Invitatory, sung at Matins the day before All Saints' Day, certainly surpasses in grandeur everything with which the thought of Eternity has inspired our modern composers. "*Regem cui omnia vivunt*," such are the words which open the religious drama. From that moment, the sombre notes succeed each other in the temple until the last knells are tolled forth the next day.

We once stated how great was Proudhon's admiration for the prose "*Dies Ire*." That admirable poem has more than once excited the genius of musicians. They have all failed. The ancient Gregorian form alone has the power of allying itself intimately with the ideas of destruction, of horror, and of life eternal, which are contained in this piece.

The liturgical chant has disputed with the greatest masters, not excepting even Mozart, the power of rendering the movements of the soul in the presence of death.

Yet how many masterpieces have fallen from the pens of musicians! How often, at the obsequies of our celebrated men, has music vibrated in hardened hearts, and caused tears to fall upon the cheeks of stoics!

In the country, where the voice of the priest can accompany the remains as far as the consecrated ground, the power of song is revealed in the abrupt response, which, with its glacial intermissions, seems to freeze up in us all the sources of life. Even the muffled drums, with their lugubrious rolls, possess a peculiar kind of beauty.

Music is the friend of the grave, like flowers, and like you, also, august lady, who come, every autumn, to kneel upon the tomb of the poet, in the midst of the grass, beneath which repose the remains of Mozart, on the stone over which the wild creeper mingles its arabesques with the name, almost effaced, of Hégésippe Moreau!

Music assumes, in the domain of death, a perfectly new splendour and grace. How tender and sweet it is when recalling the song of our old grandam; how holy and pure, when causing to glide over our lips the strain heard in other days from those of our betrothed, now for ever closed, of the young mother, or of the friend, no

longer with us! Song of the infant, that diffused at joy in the home, return and be heard around the empty cradle which awaits another little occupant! And thou, sublime song of the human passions, thou song of Edgardo, of Lucia, of the *Traviata*, and of Arnold, murmur forth thy plaint towards the Eternal, and touch the heart of him who stands upon the tomb of the one who has gone!

Music has such constant affinities with the horrors of life that she wishes to share half the horrors of nature. The wind of the autumn nights weeps as it drives before it the withered leaves of the forest. When the master has left his home to repose under the green hillock, a funeral moaning diffuses terror around. Who will ever note down the symphony of death re-echoing over the immensity of the ocean in the hour of the tempest?

Thou, too, delicate bird, last fledged, minglest thy voice with the mystery of Death and of eternity. Thou singest on the tomb, and thy song is sadder than the sorrowful hymn that escapes from earth. Thou singest near those whom we loved, and thy light, graceful, serene notes cause us legitimate terror. Wilt thou not disturb their solitude? Will not the sleep which preserves them from our miseries be interrupted an instant? Thou singest love, spring-tide, and thine own innocent joys, but dost thou not fear thou wilt render jealous those beneath? They, too, loved, but death vanquished their love. They, too, beheld the spring, but eternal winter carried them off in his livid arms. They, too, had their joys and their dreams, but all is engulfed in the bosom of the earth!

Music of nature, music of human voices, music of the spheres, murmuring every evening on the tomb, leave us at least hope!

LOUIS ROGER.

A CLEAR CASE.

We gladly join our voices to the voices of some among our contemporaries, and plead on behalf of a clear case of real distress. Unfortunately, there are always many of a like deserving sort appealing to tender hearts and charitable sympathies. But in this instance the circumstances are peculiarly touching, and we shall be both surprised and disappointed if relief do not forthcome at once. Some of our readers may recollect that a woman, named Bishop, was recently tried at the sessions and condemned to a lengthened imprisonment. It appeared that her husband was dead, and that her crime would leave two daughters of sixteen and fourteen years respectively in a condition of friendlessness and want. It appeared, moreover, that these young girls are the granddaughters of an English composer whose works are household treasures, and whose fame will endure as long as a taste for peculiarly English music exists. We plead, then, not merely for those who are orphaned, destitute, and (though innocent), to some extent, disgraced, but for those who are all this, being at the same time the grandchildren of Sir Henry Bishop.

We are not going to moralize upon the attendant circumstances of this case, neither shall we try to soften the stony hearts of people who would view the daughters' position through the mother's fault. Our words will reach many who disregard all surroundings where there is real distress, and who never refuse help for fear of crossing the path of a Providence which visits the sins of parents upon their children. These, and others like them, will do all that may be necessary. We may, however, point out the peculiar claims which in this instance force themselves upon the musical public. Everybody possessed of ordinary feeling can sympathize with the position of two orphan girls demanding special care and counsel, thrown upon the world at an age to fight for life as best they can against frightful odds. But men and women who take an interest in music have an extra demand upon their sympathy, and one not less strong upon their gratitude. Whatever may have been the faults of Sir Henry Bishop as an individual, as a musician he is remembered only to be admired. His works have been sung everywhere for years; they are as well known in the cottage as in the concert-room, and they please alike the peasant and the peer. In so far as this has been and is the case, so far is the nation indebted to the composer. He is dead, but his rights live in his grandchildren, who sorely need to be paid an instalment of the obligation. Musical Englishmen are ever ready to acknowledge Sir Henry Bishop with pride. Can they see his descendants, unable to help themselves, sink into poverty and utter ruin? We think not.

Further remarks are unnecessary, and we have only to say that Mr. William Francis, deputy clerk of the peace, at the Clerkenwell Sessions House, will know how best to administer the relief a generous public may send the Bishop children.

* From the *Guide Musical*.

† The article was written just before All Saints' Day, when, in Roman Catholic countries, the cemeteries are crowded by persons, who go to deposit immortelles and other votive offerings on the graves of their deceased relatives and friends.

PROGRESSION AND RETROGRESSION.*

MY DEAR FRIEND.—Decidedly, if matters go on as they are going on at present, I shall be obliged to send in my resignation. I can assure you that I have no wish to continue proving myself an old fashioned friend of retrogression, an obscure, barbarous idiot, an enemy of art, that is of *new art*—called also, with such modesty, *grand art*, *universal art*—and an adversary of that progress and of those doctrines which are to raise music to its highest degree of splendour.

No, no, my dear Giulio, I must be converted myself, and also convert you, if you would save your soul and render it worthy of appearing before the Great Prophet, in order that, from his elevated position in the railway carriage, from which he descends radiant with glory and majesty, the terror of certain critics, of certain parrot-like papers, and of certain musical publishers, he may be pleased to admit you to enjoy the delights of his music.

It is our duty to be thoroughly converted, and to make full amends for our crimes, by renouncing, for evermore, all attempts to seek diversion from the diversion of our ancestors, of our fathers, of our own times, and of our own productions, and, with proper compunction, to rack our brains and torture our ears in order to derive pleasure from the music promised, not to us, who are unworthy of it, but to our grandsons, to future generations.

It is our duty, with the utmost unction, and as though inspired with a "divine" spirit, to repeat in chorus what is continually being asserted at present by the apostles of the High Priest and Great Prophet, concerning the *emasculated, pale, poor, inefficient* art of our best Italian masters, past and present. And, as extremes meet, it is our duty, raising ourselves to the level of the period, to open our heart *candidly* to enthusiasm, both for the transcendentalism of incomprehensible lucubrations, and for those art-puerilities of the moment, that come to us from France with the pictures of the fashions, and which are called, and would be considered, parodies. It is our duty, finally, dishevelled and trembling, to shout till our throats are hoarse: Death to Italian art! Down with Melody! Long live aliphod music à la Offenbach! Long live fantastic music à la Wagner!

But, as the question involves a change of allegiance, and the adoption of fresh convictions, it is, I fancy, a prudent measure to look round us a little. Permit me, therefore, my dear friend, to examine generally with you the dogmas of the new faith and the rites of the new religion; the precepts of the new school, and the value of those sublime beatitudes of which we are permitted to catch a glimpse, though they are destined for posterity; let us see whether the grand edifice of *universal art*, hitherto restricted to works almost universally repudiated, offers a sufficient appearance of solidity, and which are really and truly the better friends of progress, those who, alone and few in number, address themselves only to a few, or those who, in a most numerous and most energetic cohort, reveal themselves, powerful and active, to the applauding masses?

In art, as in politics, progress is directly proportioned to liberty, and still more, to the ascertained or probable fruits inherent thereto. Prudhomme was enabled to lay down as a principle that property is a theft, because, in accordance with socialism, he had just established the fact that every man had a right to a certain portion of land; but, on the other hand, no one will ever be permitted to imitate that monarch who asserted that his people were full, directly his own appetite was satisfied. The leading members of the Italian school of art not only approve of the French philosopher's theory, but put it efficaciously into practice, calling the masses to share the gifts peculiar to each one among them, while the much bepraised German reformer and his few disciples, besides declaring the people satisfied when still fasting, because they have not tasted what these rich and wealthy individuals, as they pretend to be, have not been able to procure them, allow themselves, also, to deride the said people's pinching poverty. Now, I ask, which are the friends of progress and which of retrogression?

Innovators in politics promise us liberty, fraternity, equality, independence, light taxes, or none at all, and so on; the innovators in music want to give us the liberty of a form worse than slavery, because it is the negation of all form, or rather the liberty of possessing none; they wish to make us retrograde nearly three centuries, sending us back with their continuous melody to the infancy of art, or to the recitative of Caccini and Peri; they want to impose upon us the fraternity of a school repugnant to our way of thinking, to our disposition, and to our traditions; they wish to reduce us to an equality of musical intelligence, renewing, for our benefit, the expedient of Procrustes; they want to achieve, to our prejudice, independence from what is beautiful and good in our bright secular school, which is yet untermated, and, let us hope, interminable; nor will it be difficult for them to exempt us from the tribute of musical intelligence, because, with their works,

we shall shortly share the general misery of not understanding what is incomprehensible.

Again, just as conservatives in politics exert themselves to temper down the abuses of liberty, to keep licence at bay, to moderate the fury of the intolerant, and to render the imposts less onerous, the conservatives in music endeavour to maintain art in a flourishing condition, veneration its priesthood, encouraging its acolytes, and preventing any from going astray; defending the culture of art, and rendering art attractive and beloved, the source of ineffable pleasures.

Now, such being the state of things, I again ask which are the friends of progression, and which of retrogression?

(To be continued.)

FROM COLOGNE.

"*Si fuit errandum, causas habet error honestas.*" Here I am once more, and ready to implore your pardon for my long silence. I have been extremely busy during the last month, and compelled to neglect my duty. The musical events of some importance which have occurred at our Stadt Theatre till the present day, may be resumed as follows:—

First, many *fiascos* of *prime donne*; among them a Fräulein Elise Humber (as Rosina in the *Barbiere*), pupil of Madame Viardot, highly recommended by her mistress—I cannot understand why. This young singer, endowed with a second-rate voice, has to learn yet everything musically as well as vocally. Second, four successful performances of Herr Wachtel and his whip; and, third, the apparition of *Mignon* by Ambrose Thomas. This was very well received, and promises to become a favourite opera with our public. Fräulein Radecke is charming as *Mignon*, and the *ensemble, mise-en-scène*, and costumes deserve great praises. A very interesting psychological incident occurred at the end of the first performance, which took place on Thursday last. The aristocratical part of the audience were indignant that *Mignon* did not die, according to Goethe's romance, and began to show some opposition. But the common people being not so very classical, although well acquainted with the subject, found it beautiful that the poor girl, after so many years of cruel suffering, was restored to her father and married her beloved Wilhelm, and consequently they applauded frantically, recalling the artists many times.

The *troupe* of our theatre is this season superior to the one of the last year, possessing a very good new tenor, Herr Garsd, and an additional bass, Herr Bretschneider. Out of the two *prime donne* of last season, Fräulein Scheuerlein, *soprano drammatico*, and Fräulein Radecke, *soprano lirico*, (both Marchesi's pupils) there is a very good *soprano leggero*, Fräulein Deichmann, and another soprano, possessing a very fine voice and natural talent, although not a very good singer, Frau Brühl. We expect to hear the *Katakomben*, by Hiller, and *Hamlet*, by Thomas, during the present season.

Our real musical treat begun with the first Gürzenich Concert on Thursday last, the 20th instant. The first part of the programme included, 1^o, the overture of Mendelssohn, "*Meeresstille und glückliche Fahrt*;" 2^o, aria della "*Resurrezione*," Handel, sung by Herr Carl Wallenreiter, aus London (?); 3^o, Violin Concerto, composed and performed by Herr G. Beseckirsky, aus Moskau; 4^o, "*Eine Prophezeiung des Gesaja*," for baritone solo, chorus, and orchestra, by F. Hiller (manuscript, first time of performance), the solo entrusted to Herr Wallenreiter. The second part of the programme was entirely dedicated to the heavenly symphony of Beethoven (No. 7) in A major. Herr Wallenreiter is a very good singer, but he lacks animation, and therefore, "*il plait, mais il n'enlève pas.*" Herr Beseckirsky is a virtuoso as well as composer, and he met in Cologne with the same enthusiasm which he had already elicited in Vienna and Leipzig.

The capital orchestra, under Hiller's magical bâton, performed the overture of Mendelssohn, as well as the symphony of Beethoven, to perfection, and electrified the large and fashionable audience. The second Gürzenich Concert will take place on Tuesday the 3rd of November next. *Jusqu'à là, vale et ama!*—Yours faithfully,

Cologne, 28th October.

SALVATORE SAVERIO BALDASSARE.

BURMEN.—Mendelssohn's *St. Paul* was performed at the first Subscription Concert.

ITALIAN OPERATIC NOVELTIES.—Among the forty, or more, new operas about to be submitted to the ordeal of public criticism in Italy, we may mention: *Bianca di Rossi*, by Sig. Roberto Amadei di Loreto (to be produced, according to report, at Brescia, during the Carnival); *Don Prologo*, by the same; *Lucchino Visconti*, by the same; *Erostrato*, by Sig. Antonio Traversari; *Baldassare*, by Giorgio Miceli (written to order for Sig. Ricordi); *La Notte di Natale*, by Sig. Pontoglio; *Valentino Borgia*, by Sig. Nicola de Gioia; *Repubblicani e Sforzachi*, by Sig. Giuseppe Marcarini (to be represented during the Carnival at Piacenza); and *La bella Fanciulla di Perth*, by Sig. D. Lucilla (written to order for Sig. Ricordi).

* Addressed to Sig. Giulio Ricordi, director of the *Gazzetta Musicale* of Milan.

Schneider and Offenbach.

It is very fashionable in Paris just now to be Spanish. La Périchole is Spanish, Madame Gabrielle de la Pélerine is Spanish, and the shop windows and the illustrated journals are full of portraits of the heroes of the Spanish insurrection. This novel influence of Spain upon France was felt before the insurrection broke out—witness the Spanish bull-fights at Havre, and the series of entertainments given to the Spanish poets at Aix, in Provence; and the Parisians undergo it the more willingly and complaisantly from a conviction that it was they, through their typical representative, M. Offenbach, who brought about the Spanish revolution. The *Grand Duchess of Gérolstein* was played at Madrid as at every other European capital; and the Spaniards, it seems, took the story to heart, swore that they would have no more such Grand Duchesses, and that the Grand Duchess actually on the throne should start with her Fritz as soon as possible for the French frontier. So that *La Grande Duchesse* is not such an immoral piece as our journalists and burlesque-writers (to whom the bare thought of impropriety is revolting) would pretend. On the contrary M. Offenbach is a great operative moralist. *Castlegat emendo* should be his motto. In his edifying works Vice is confronted with its own image, and Folly made to listen to the echo of her own voice.

In his latest production, *La Périchole*, M. Offenbach deals, not with a new form of vice, as has been rashly asserted, but with the old, familiar form, so effective for theatrical purposes, which he had already treated with so much success in *La Grande Duchesse*. In *La Périchole*, the heroine of that name does, it is true, get intoxicated. So, indeed, do several of the other characters; but that is a mere detail, having nothing to do with the general scope of the piece. The story of *La Périchole* stripped of its accessories, and reduced to its simplest elements, is the story of *La Grande Duchesse*, with the relations between the two principal characters inverted. In *La Grande Duchesse* the awkward effects of favouritism on the part of female rulers were exhibited; in *La Périchole* we are shown the sort of scrape into which a male ruler may be led by a similar weakness. The Grand Duchess of Gérolstein allowed herself to become enamoured of a common soldier—did not, in fact, try very hard to avoid that fate. The Spanish Viceroy of Lima permits himself to fall in love with a street singer—a poor hungry little girl, known as *La Périchole*, who cares no more for him than Fritz did for the Grand Duchess, and who remains faithful through everything to her lover Piquillo, as Fritz remained faithful to Wanda his betrothed.

The plot of the new operetta, or opera buffa, belongs entirely to the ingenious authors of *La Grande Duchesse*, MM. Henri Meilhac and Ludovic Halévy. The character of *La Périchole*, who leaves her lover because she is so hungry, and longs to return to him as soon as she has dined, belongs to the author of *Manon Lescaut*, who would scarcely, however, have cared to claim this vulgarized copy of his charming creation. *La Périchole*, to be sure, is faithful to her lover, *pour les choses essentielles*—at least, we have her own word for it; and that poor Manon never was. Nevertheless, we prefer Manon. For *La Périchole*, considered as a personage more or less historical (this, we need scarcely say, she quite ceases to be in M. Offenbach's opera), the authors are indebted to M. Prosper Mérimée, who makes *La Périchole* the heroine of one of the dramas contained in the volume attributed to the imaginary Clara Gazul. In the Théâtre de Clara Gazul there is a piece called *La Carrosse du Saint Sacrement*, which turns upon the sudden conversion to grace of a celebrated actress known in Lima as *La Périchole*, who, riding in the carriage of the Spanish Viceroy, meets some priests carrying the Viaticum on foot to a dying man, and thereupon gets out and places the carriage at their service. This *Périchole*, then, has but little in common with the *Périchole* impersonated at the Variétés by Mdlle. Schneider. The Schneiderian *Périchole* is, as we have said, a street singer, and at times a very unsuccessful one. Supported by her companion and lover, the handsome but idiotic Piquillo (Dupuis), she tempts the Peruvian public, first with a touching romance, "L'Espagnol et la Jeune Indienne;" secondly, with the elegant "Séguedille pour Soirées;" "Le Muletier et la Jeune Personne;" but all in vain, not a maramed can she get. At last she gives up work in despair. Piquillo begs her to come and try her luck in another part of the town, but she tells him to go by himself, and on his departure lies down on the ground, and, exhausted by hunger and fatigue, falls asleep. The Viceroy (Grenier) at this moment arrives. He loves to wander about Lima incognito, after the manner of Haroun al Raschid; while his courtiers, after the manner of Potemkin travelling with the Empress Catherine, take care that he shall see nothing in his adventures but what may give him a favourable idea of his own government. They disguise themselves as happy subjects of various classes and conditions, and the Viceroy is charmed to see how well everything in the city of Lima is administered, and how contented every one is with his rule.

This is very good comedy; and it is accepted as such by the audience at the Variétés. The censors, however, did not quite like it; and at the

last rehearsal caused many alterations to be made in the quasi-political scenes. "*Quel fichu gouvernement que le nôtre*" had to be changed to "*quel fichu pays*," &c.; "*sous quel gouvernement nous vivons*!" to "*sous quelle administration*," &c. In another place the words, "it is written in the ninth article of our Constitution sworn to by your Majesty," had to be changed. Then, best of all, the chin-tuft or barbiche worn by M. Grenier, the representative of the Viceroy, was objected to; and when the tuft was removed it was still thought that his spiked moustaches gave him too Imperial an air. M. Grenier ended by making a clean face of it, and cannot now be accused of resembling any one but himself.

To return to the story. The Viceroy, then, is somewhat of an impostor. He cares much more for the female than for the male portion of the population, and, under pretence of discovering grievances, in reality goes about in search of pretty girls. Naturally, the sleeping *Périchole* attracts his attention. On being asked to give an account of herself she says that she is very hungry; and the Viceroy promises her an excellent dinner if she will only come with him to the palace. Her love for Piquillo gives way under the pressure of an irresistible appetite, and she consents, but not until she has written and recited a nicely conceived, neatly expressed letter, in which she assures Piquillo that she loves him, but that she must have something to eat. This is Mdlle. Schneider's best situation, and she certainly makes the most of it, and sings the graceful melody to which M. Offenbach has set the "*Lettre de la Périchole*" with an engaging mixture of pleasantry and pathos. But the laws of the country forbid the introduction of single women into the palace, and to satisfy the scrupulosity of his Ministers on this point the Viceroy determines to find *La Périchole* a husband. The Ministers, nothing loth, are sent in quest of one, and light upon Piquillo just as he is hanging himself for love of the fugitive *Périchole*, whose farewell letter he has received. This seems to be the very man wanted. He is anxious to commit suicide, and scarcely, therefore, can object to getting married. Piquillo, however, refuses the bride offered to him, and all for the sake of the bride herself! He cannot forget *La Périchole*, and it is necessary to make him intoxicated before he can be induced to commit an act of seeming infidelity. Bride (already at the beginning of the scene somewhat hilarious), bridegroom, and three high officials of the viceregal court all get drunk together and dance absurd dances. At the first representation Mdlle. Schneider is said to have hiccupped; she is also said to have been hissed. At present she contents herself with exhibiting some of the minor symptoms of intoxication, such as she had already displayed in the Grand Duchess's "*Song of the Glass*." The air she sings at the beginning of this remarkable scene is curiously but appropriately entitled "*Griserie-Ariette*," and it is sung to these poetical words, "Ah! quel diner je viens de faire," etc. The intoxication scene brings the first act to a close. In the second act we find Piquillo perfectly satisfied with what he has done. He is at court and on familiar, if not thoroughly friendly terms with the Ministers, two of whom he joins in singing the praises of women in a style which many women would not altogether approve of. Go into the street, ask the first, the second, ask any number of men what they are thinking of, and the answer will always be—"Les femmes, les femmes!" That is the simple subject of a series of couplets of which "*Les femmes il n'y a que ça*" is the burden. It would be wrong to praise this very Offenbachian composition too highly; but, though vulgar, we are afraid it is amusing, and it certainly makes people laugh and call for it again. Piquillo has just finished his couplets in praise of "*Les femmes, les femmes*!" when he finds that he is to be kept separated from his own wife. The scene between Fernand and the courtiers in *La Favorite* is reproduced in the form of a parody, and Piquillo discovers to his infinite humiliation that he has married the King's favourite. Grand dramatic tableau and defiance of the Viceroy, at the end of which the Viceroy orders the man who has defied him to be taken to prison. "And mind that no women are admitted to his cell," adds *La Périchole*, much to Piquillo's disgust, who is convinced that *La Périchole* has been unfaithful to him. The dungeon into which Piquillo is thrown is one reserved specially for "recalcitrant husbands," or, as it is expressed in the music, "*les maris ré, les maris cal, les maris ci, les maris trants, les maris récalcitrants*." This curious form of joke is, we are assured, borrowed from the Italian farce in which Puccinello is spoken of as "*Signor Pun, Signor Ci, Signor Nel, Signor Lo*." It was scarcely worth appropriating. Piquillo being now safe in prison the Viceroy begins to pay serious court to his wife, in token of which he makes her valuable presents of jewellery. This affords Mdlle. Schneider the opportunity of singing, "Ah que j'aime les diamants," a fit pendant to the "Ah! que j'aime les militaires" of the *Grand Duchess*. Finally all comes right; Piquillo is let out of prison, he is already married to his beloved *Périchole*, and the Viceroy has at last discovered that it will be better for him not to interfere between them any more. The little drama then ends happily.

and La Périchole is allowed to retain her husband and the jewellery she has received from the Viceroy as well.

The favourite pieces in the work are La Périchole's letter, which is melodious and graceful; and "Les femmes il n'y a que ça!" which is too full of mere animal spirits and is, in a word, vulgar. Mlle. Schneider's picturesque costumes would alone suffice to ensure her success in the part of La Périchole; but she also represents the character with much ability and contrives to give it a certain individuality.

Schaber Siffer.

DEATH OF MR. WILLIAM HARRISON.

Although the severe illness with which this once popular vocalist has been for some time afflicted could hardly have allowed his friends to cherish any hope of his immediate recovery, an announcement of the decease of one who has been so long prominently before the public, will, doubtless, be generally received with sorrow. Mr. William Harrison died at his residence, Gaisford Street, Kentish Town, on Monday afternoon, in his 55th year. His last hours were soled by the presence of his two sons, the Rev. William Harrison and Mr. Frank Harrison, and the inevitable issue of his malady was awaited by the sufferer with the greatest calmness and resignation. It may be mentioned that at the time Mr. Harrison expired, his mother, who had attained the advanced age of 87, was in the adjoining apartment momentarily expected to breathe her last. Those who remembered how energetically Mr. Harrison strove for years to make English opera a permanent institution in the metropolis must have heard with great regret that these efforts had seriously affected his pecuniary position; and there can be no doubt that the disorder which has just proved fatal was much aggravated by the anxiety of mind consequent on his recent heavy losses. The reputation he attained is due entirely to his own unaided exertions. The favourable impression which he produced at one of the festivals of the Covent Garden Theatrical Fund, where he assisted as a vocalist, after a brief period of study at the Royal Academy of Music, led to his being offered an engagement by Mr. Macready; and on the 2nd of May, 1839, he made a very successful debut at Covent Garden Theatre as the hero of Rooke's opera, *Henrique*; or, *The Love Pilgrim*. When *The Bohemian Girl* was produced in November 1843, at Drury Lane, Mr. Harrison was the original Thaddeus; and the popularity which he imparted to Balfie's tuneful ballads, "The Fair Land of Poland" and "You'll remember me," must be even now fresh in the public recollection. As Adolphe, in Balfie's opera of *The Daughter of St. Mark*, Bohemonde in Benedict's *Crusaders*, and Don Cesar de Bazan in Wallace's *Mariana*, he advanced a reputation which was further strengthened by his success at the Princess's in Macfarren's *Charles the Second*. In August, 1854, Mr. Harrison, accompanied by Miss Louisa Pyne, left England for America, and, after a very prosperous tour through the States, they returned to this country with the intention of establishing a permanent English opera in the English capital. The Lyceum, originally intended for this purpose, was opened in September, 1857, under the Pyne and Harrison direction; and the success which accompanied the undertaking induced Mr. Harrison to become lessee of Covent Garden Theatre for the winter seasons extending from 1858 till 1862. Subsequently he undertook the management of Her Majesty's Theatre, for a similar purpose; but the enormous expenditure thus incurred was never repaid by the receipts, and these speculations ended in the loss of a fortune acquired by his industry and talents. His last professional engagement was at Drury Lane Theatre, where he appeared under Mr. Chatterton's management, as the substitute for Mr. Sims Reeves, in the musical drama of *Rob Roy*. Increasing indisposition soon after forbade his continuing his professional exertions; and since the complimentary benefit which was given to him at Covent Garden last July, his illness rapidly assumed a more serious aspect. Without attaining the highest rank as an English tenor, Mr. William Harrison succeeded in acquiring a popularity which will render his death a source of regret to the musical public.

LEIPZIG.—Performance of sacred music given by the Academy:—116th Psalm, Leo; Motet, J. Haydn; Sonata ("La Didone") for Violin, Tartini; 137th Psalm, Liszt; Talisman for Two Choruses, Schumann.—Fourth Gewandhaus Concert:—Overture, Op. 124, Beethoven; "Reformations-Sinfonie," Mendelssohn; Scene and Aria from *Lazarus*; Songs, Scarlatti Moscheles (Herr Wallenreiter); Pianoforte Concerto, E flat major, Weber; Pianoforte Pieces, Chopin, Mendelssohn, and Moscheles (Mlle. Jéll).

NAPLES.—The management of the San Carlo has not been lucky this season. On the opening night, *Jane* was a failure, the tenor and baritone being pronounced the same. The ballet, too, was not a success. The theatre was opened again the next night, but with the same result. It was then shut to be re-opened in a week with M. Gounod's *Faust*.

MISS KELLOGG AT HOME.

The New York journals are singing psalms over the return of Miss Kellogg, and rapturously rave about her first appearance at the Academy of Music. *The Herald* says:—

"How heartily she was welcomed was manifest from the applause which hailed her first appearance on the stage, and from the profusion of beautiful and fragrant flowers which fell at her feet at each and every re-appearance. Her first song, the 'Waltz,' from *Romeo and Juliet*, was rapturously applauded. Recalled by continuous cheering, she sang with extraordinary pathos that familiar and appropriate air called 'Home, sweet Home.' Afterwards in the duet from *Hamlet* (sang for the first time in this country), she admirably rendered one of the most difficult passages in this fine opera by Ambroise Thomas. The concert concluded by the entire third act of Gounod's grand opera, *Faust*. Here Miss Kellogg amply justified the eulogies bestowed by the London critics upon her unrivalled rendition of the character of Marguerite. As she sang, in costume at the spinning wheel, the simple and touching song, 'There was a King of Thule,' a picture was offered worthy of the pencil of Ary Scheffer. The audience was almost too deeply affected to applaud. The 'Jewel Song' was sung by her with equal brilliancy and power. Every feature of the famous Garden-scene, in which she yielded to her love for Faust, was very effective. This third act of *Faust* decisively tested the purity and dramatic quality of Miss Kellogg's even and well trained soprano voice."

The Herald then descends to millinery and describes Miss Kellogg's dress, but this we pass to take up the *World*, which in the tumult of its feelings makes confusion worse confounded of trope and metaphor.

We have room only for a few sentences:—

"At the conclusion of the *valse*, an earnest expression of her merits as an artist came from the intelligent audience. She was recalled, and sang 'Home, sweet Home' in a style entirely her own, and made doubly impressive by the circumstance of her recent return. Often as this ballad has been done as a show piece by artists of famous skill, who desired to display their emotional and sentimental powers, we cannot conceive of its having ever been better done. Not a note or tremulous *pianissimo* sigh escaped the auditors. Every shade of sound, so marvellously inwrought with the pathos of sentiment, distinct in its softest utterance, was made more than articulate by the soul of this young singer poured into it. When the last note had died away, there occurred that interregnum of dead silence in which the audience were recovering from the pleasant spell of art—a full moment—and then they awoke to rapturous applause. In the third act of *Faust*, she re-appeared in her well-known rôle of Marguerite. This whole act was creditably placed on the stage, and in it she had the assistance of Madame Freda de Gebele (Siebel), Signor Lotti (Faust), Signor Susini (Mephistopheles), the latter, unfortunately, suffering from a severe attack of hoarseness. It is here, after Faust's monologue in the garden that she sings in her own delicious way the old ballad of the 'King of Thule,' and then follows the *allegretto* on discovering the casket, in all of which Miss Kellogg not only does full justice to the numerous happy phrases of the composer, but adds a luxury of tenderness in the impulsive embodiment of all the gentler emotions that constitute the great charm of her impersonation. Her conception of this character is exquisitely poetical, and her execution of the music admirable in its exactitude and delicacy, making us regret that we cannot have the opera entire, rather than this tantalizing fragment."

The Evening Express is more moderate in its tone, and, perhaps on that account, more reliable. Here is the purely critical portion of its remarks:—

"In the light pleasant movement of the *Romeo and Juliet* waltz, Miss Kellogg's admirable *fioriture* is heard to good advantage, but the duet from *Hamlet* is, to a certain extent, too heavy, too undecided in movement and motive to accord thoroughly with the capacities of a voice that must always express to us either exuberant, heart-felt joy, or subtle and poetic pathos. This we find to its fullest extent in *Faust*, and the result is that Miss Kellogg is acknowledged, without dispute, as the most thorough realization of Marguerite, both from the poetical and musical standpoint, now upon the stage. The Spinning Song, the Jewel Song, and all the other gems of the third act, or Garden-scene, of the opera were delivered by Miss Kellogg last evening with all that grace which has hitherto earned for her so much praise. We have here the whole feeling and sentiment of the entire opera, and, grasping these, Miss Kellogg tells us, in look and voice, the whole story and character of the wronged and confiding Gretchen."

We ought to sincerely congratulate—and do sincerely congratulate—Miss Kellogg on the readiness of her countrymen to acknowledge that nothing succeeds like success.

DARMSTADT.—There were one hundred and forty-eight performances at the Theatre from the 1st September, 1867, to the 19th May, 1868. The entertainments included seventy-nine operas, one operetta, and two concerts. The novelties were *Romeo and Juliet*, Gounod (played seven times); *Don Carlos*, Verdi (three times); *Das Pensionat*, Suppé (once). The operas revived were *La Sonnambula*, *Lohengrin*, *Indra*, *Zampa*, *Renzi*, *Die Entführung*, and *Oberon*.

ROYAL ITALIAN OPERA.

There has been unceasing activity at Covent Garden. Accordingly the house has always been well filled, and on more than one occasion crowded. *Il Trovatore*, given with a cast including Mdlle. Tietjens, Madame Trebelli, Signor Mongini and Mr. Santley, has proved as attractive as usual; while *Norma*, with the above-named soprano and tenor, supported by Mdlle. Sinico and Signor Foli, has assembled a due proportion of Bellini's admirers. The Druid Priestess suits Mdlle. Tietjens to the full as well as any of the characters assumed by the possessor of Grist's fallen mantle; while the robust organ of Signor Mongini invests the personage of Pollio with manliness, and therefore with interest.

Miss Hauck justified, on her second appearance as Amina, the favourable predictions we ventured to make after her *début*. She lowered her *rondo finale* by half a tone, and the result was that the piece in which she gave least satisfaction on the first night became on the second her *Glanzpunkt*. It behoves conductors to consider seriously if they would not do well to adopt the established French diapason. There is scarcely a singer, unless it be a bass, who has not reason to regret the high pitch to which our orchestras are now attuned. The voice is too often ruined, and the singing too often impaired, by constant and unnecessary strain. To newcomers who have been singing for years to the usual Continental diapason—there being little difference in this respect between the cities of Germany and Italy—the effort must be peculiarly trying.

As Zerlina, the rustic heroine of Mozart's masterpiece, Miss Hauck appeared to far more advantage than as Amina, the rustic heroine of Bellini's pastoral drama. Miss Hauck may be praised for giving Mozart's divine melodies exactly as they were written, deducting nothing, adding nothing, and singing rigidly in tune. That her performance was found satisfactory by the audience was proved by the encores awarded to "Vedrai Carino," and the duet, "La ci darem la mano," in which she shared the honour with Mr. Santley. Of the English baritone's singing in the part of the Gallant Don, and of Mdlle. Tietjens' personation of Donna Anna we have already spoken so frequently as to render further observations unnecessary. But Madame Rudersdorf, the Elvira, demands recognition for the artistic zest with which she renders any part, important or unimportant, which may be entrusted to her. Signor Bettini made a favourable *début* for the season in the part of Ottavio, astonishing his hearers by the power with which he gave a B flat from the chest at the conclusion of "Il mio tesoro." Signor Tagliafico resumed the part of Il Commendatore, to which no other singer lends so picturesque an interest, and Signor Zoboli was Masetto; Leporello being personated by Herr Formes, who, with voice unchanged, and dramatic earnestness unimpaired, made, in this happily chosen character, his *réentrée* after several years' absence, into London musical life.

On Thursday week Mdlle. Ilma de Murska was to have appeared in *Lucia di Lammermoor*, but, as she was incapacitated by the consequences of a very stormy sea passage from appearing, *Il Trovatore* was again put up with the ordinary cast, except that the part of Azucena devolved on Mdlle. Scalchi, an excellent *mezzo-soprano*, who bids fair to become a real acquisition. With so rich and flexible a voice, Mdlle. Scalchi may go far. On Saturday she essayed the page in *Les Huguenots*; and although she had to contend against the immediate remembrance of Madame Trebelli, who a week previously had played the part, Mdlle. Scalchi succeeded in producing a favourable impression. The opera, as a whole, was given with singular efficiency. Signor Tagliafico assuming the character of Nevers, which suits him so well, and Mr. Santley taking that of Saint Bris. The importance of such aid as that of our compatriot in the long and trying Conspiracy-scene cannot be over-rated. The Queen has been on each occasion impersonated by the always capable Mdlle. Sinico, and Marcel by Signor Foli; while Valentine and Raoul have had the best possible exponents in Mdlle. Tietjens and Signor Mongini. How thoroughly the German *prima donna* throws herself into the spirit of the great scene of the third act is known to all opera-goers; but all do not know how splendidly she is supported by Signor Mongini. The high chest notes of this magnificently endowed tenor produced on Saturday night so electrical an effect that the crowded audience were surprised into frequent interruptions of the most absorbingly interesting scene in the whole range of the lyric drama, and at the conclusion of the act both singers were enthusiastically summoned to receive the well-earned reward of their exertions.

Although a printed apology was still considered necessary, Mdlle. Ilma de Murska was on Monday night sufficiently recovered to make her promised *début* in *Luia di Lammermoor*. In her opening cavatina, with harp accompaniment, "Regnava nel silenzio," some huskiness and uncertainty were perceptible; but these drawbacks did not prevent Mdlle. de Murska's extraordinary facility in vocalization from making its way with an audience by whom she was welcomed with much em-

presement, and applauded with much warmth. She was enabled to do herself full justice in the dramatic love-duet with Edgardo, and at the conclusion of the first act she not only succeeded in obtaining the compliment of a recall, but left the impression, even on her most fervent admirers, that she had never yet appeared to such eminent advantage. And yet her triumph was to come. This was, contrary to all expectation, in the Marriage-scene. Exactly where Mdlle. de Murska, who is even more remarkable for vocal agility than for physical power, might have been anticipated to betray weakness, she exhibited strength. It was in the famous concerted piece, "Chi mi frena," which opens the *finale* to the second act, that the lady, throwing herself heart and soul into the situation, poured out tones of such thrilling power that one wondered how such volume of voice could proceed from so slight a frame. A daring series of shakes gave unusual and unlooked for effect to the climax, and the stormy applause of the audience encouraged the singer to repeat the entire movement. It is genuine enthusiasm that animates and invigorates for the moment the fragile form of the fair vocalist, and this earnestness cannot fail to awaken kindred feelings in her hearers. After the elaborate final *scena*, Mdlle. de Murska was again recalled. The effect of her singing is greatly enhanced by her demeanour, which, in the maddest moments of the love-crazed Bride, is always graceful and refined. In short, there is a strange fascination about Mdlle. de Murska which defies description—a fascination, to use Lucia's own words, "Chi si sente e non si dice." Of Signor Mongini's Edgardo and of Mr. Santley's Enrico we have so often spoken that remarks on either are unnecessary. We must, however, again acknowledge the readiness of Signor Tagliafico, who, Signor Foli being ill, undertook the part of Raimondo, and played it as well as though he had given the character special study.

Miss Minnie Hauck, who may count ambition among the qualities which give warranty of her ultimate success, appeared on Tuesday night, for the first time in the character of Margarita, and secured by her highly intelligent impersonation the favourable suffrages she had already gained in the parts of Zerlina and Amina. Her execution of the Jewel Song with its brilliant passages and well-articulated shakes, was sufficiently neat and facile to give unqualified satisfaction to an unusually numerous audience; and the voice was accompanied by action sprightly and unconstrained enough for the most fancy free of maidens. This extreme ingenuousness of manner was kept up by Miss Hauck in Gretchen's account of her little sister's death, and in all the earlier portions of the amorous trifling with Faust. But in the latter part of the famous Garden-scene Miss Hauck warmed with her task, and evinced even deeper feeling than she has yet displayed. When the curtain had fallen on Margarita's unconscious betrayal of her secret to Faust, the young lady was forced to re-appear upon the stage; and she deserved the compliment quite as well after the impressive Cathedral-scene, where the conscience-stricken girl is overpowered by the evil spirit. Signor Bulterini made his first appearance at Covent Garden in the part of Faust, and sang with much expression in the love-music of the third act, while his powerful chest-notes told well in the duet-trio. Valentine's death was invested with even more than usual interest, by Mr. Santley, who has never sang with more legitimately artistic effect; while Signor Foli, as Mephistopheles, Mdlle. Sandrina as Siebel, and Mdlle. Bauermeister as Martha, completed an efficient cast. The chorus of soldiers was encoored as strenuously as it was sung; while all the superb scenic arrangements, which have always commanded admiration at Covent Garden, were as well cared for as in the ordinary summer season.

On Wednesday afternoon *Don Giovanni* was repeated, with the same distribution of characters as before, one excepted—Mdlle. Sinico playing Elvira with her wonted intelligence and success. On Thursday night, Mdlle. de Murska made her second appearance, the opera selected being *Linda di Chamouni*, of which more next week. Tonight we are to have *Il Flauto Magico*.

C. C. C.

CONSTANTINOPLE.—The Sultan is very fond of music, and is especially partial to playing the piano. He has had a most magnificent instrument made for him, and on this he extemporizes and composes. One of his compositions, entitled "Melancholy," is published, with his name in full—Abdul Aziz Khan—by Ricordi, Milan.

FRANKFURT-ON-THE-MAINE.—Second Museum Concert:—Symphony in D major, Haydn; "Liederkreis," Beethoven (Herr Wallenreiter); "Hebriden" overture, Mendelssohn; Songs, by Schumann; and Fourth Symphony, Mendelssohn.—The St. Cecilia Association celebrated the fiftieth anniversary of its existence by a performance of Bach's Mass in B minor—Herrn Heermann, Becker, Welcker, and Müller, in conjunction with Herr Wallenstein, pianist, have announced a series of six *Soirées*, the first of which they have already given. The programme included Quartet in F major, Haydn; Quartet in C major, Beethoven, and the posthumous Pianoforte Sextet, Op. 110, Mendelssohn.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

ELEVENTH SEASON, 1868-9.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

The Director begs to announce that the
ELEVENTH SEASON OF THE MONDAY POPULAR CONCERTS
WILL COMMENCE ON

MONDAY EVENING, NOVEMBER 16th,

And that the Performances will take place as follows:—

MONDAY, NOVEMBER 16, 1868.	MONDAY, JANUARY 25, 1869.
MONDAY, " 23 " "	MONDAY, FEBRUARY 1 " "
MONDAY, " 30 " "	MONDAY, " 8 " "
MONDAY, DECEMBER 7 " "	MONDAY, " 15 " "
MONDAY, " 14 " "	MONDAY, " 22 " "
MONDAY, JANUARY 4, 1869.	MONDAY, MARCH 1 " "
MONDAY, " 11 " "	MONDAY, " 8 " "
MONDAY, " 18 " "	MONDAY, " 15 " "

SEVEN MORNING PERFORMANCES will be given on SATURDAYS,
JANUARY 23, 30; FEBRUARY 6, 13, 20, 27; MARCH 6 (1869).

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue subscription tickets at £5 (transferable), entitling holders to special sofa stalls, selected by themselves, for the whole series of twenty-three concerts—viz., sixteen Monday evenings and seven Saturday mornings.

Subscription Tickets are also issued for the Sixteen Evening Concerts, at £3 10s.; and for the Seven Morning Concerts, at £1 10s.

Herr Pauer will be the Pianist on Monday Evenings, November 16th and 23rd. M. Santon and Herr Strauss are engaged as Principal Violins for the Opening Concerts before Christmas.

Signor Piatti will hold the post of Principal Violoncello from the First Concert till the End of the Season; Herr L. Ries, that of Second Violin; and Mr. Henry Blagrove, that of Viola.

Madame Arabella Goddard and Mr. Charles Hallé will both appear during January and February.

Madame Schumann is engaged for a limited number of concerts in February and March.

Herr Joachim will make his first appearance on Monday, January 4th, and remain till the close of the season at Easter.

Mr. Benedict will occupy the post of Conductor as heretofore on all occasions. Subscribers' names received by Chappell & Co., 50, New Bond Street; Keith, Frowse, & Co., 48, Cheapside; and at Austin's, 28, Piccadilly.

PROGRAMME OF FIRST CONCERT,

MONDAY EVENING, NOVEMBER 16TH, 1868.

PART I.

QUARTET, in D major, Op. 44, No. 1, for two Violins, Viola, and Violoncello—MM. SAINTON, L. RIES, HENRY BLAGROVE, and PIATTI	Mendelssohn.
SONG, "I know a song"—Miss EDITH WYNNE	Benedict.
SONATA, in A major, for Violoncello, with Pianoforte Accompaniment—Signor PIATTI	Bocherini.
SONATA, in E flat, Op. 7, for Pianoforte alone—Herr PAUER	Beethoven.

PART II.

QUINTET, in A major, for Clarinet, two Violins, Viola, and Violoncello—MM. SAINTON, LAZARUS, L. RIES, HENRY BLAGROVE, and PIATTI	Mozart.
SONG, "The mighty trees bend"—Miss EDITH WYNNE	Schubert.
SONATA, in B flat, for Pianoforte and Violin—MM. PAUER and SAINTON	Dussek.

CONDUCTOR - - - - - MR. BENEDICT.

To commence at Eight o'clock.

BIRTH.

On the 11th inst., the wife of Mr. HUTCHINGS (Hutchings & Romer, of Conduit Street), of a son.

DEATH.

On the 8th inst., at Holloway, Mr. T. C. REYNOLDS, organist of St. Magnus, London Bridge, aged 34.

NOTICE.

The MUSICAL WORLD will henceforth be published on FRIDAY, in time for the evening mails. Country subscribers will therefore receive their copies on Saturday morning. In consequence of this change, it is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, NOVEMBER 14, 1868.

THE PROMENADE CONCERT.

ONCE again it has been proved that the Promenade Concert was M. Jullien and M. Jullien the Promenade Concert. That famous chef lifted the thing out of the depths, and, failing him, to the depths it has returned. Mr. Eliason conceived and brought the Promenade Concert forth a sickly babe, dying of inanition; and the brilliant Frenchman wet-nursed it into health. But even he could confer no power of running alone. Since Jullien's death its strength has waned, and now the "vital spark" seems to have fled. There is nothing to wonder at in all this, and very little now to regret. We can say to the Promenade Concert, *Requiescat in pace*, but, Julien being gone, we drop no tears.

The cause of M. Jullien's success lies so much on the surface that exposition is hardly needed. Everybody appreciates the strange combination of qualities that not only made him a hero in popular estimation, but armed him with the shrewd promptitude that rarely failed him in attaining its object. Everybody knows, also, that none of his successors have rivalled their prototype in the essentials of their common craft. They have wielded the Frenchman's rapier as though it were a broadsword, and have lifted up coarse hands to grasp at prizes which, after a little *finesse*, dropped into his delicate palm. It requires genius to make the Promenade Concert pay in England, and that genius M. Jullien had, as it seems, in his exclusive possession.

Why the requirement we have stated should exist is not clear at first sight. Nothing seems more natural than that the public should eagerly avail themselves of any chance to combine the pleasures of music with the charms of a great social *réunion*, being all the while at liberty to neglect the one or the other, or both, as they thought fit. But this seeming has no foundation in reality, since the whole thing is out of harmony with our national character. There are countries in which miscellaneous gatherings having nothing more serious in view than time-killing are possible. But in England they can only hope at best for the slow decay which, in our climate, befalls even the hardiest exotic. We dislike miscellaneous gatherings, and worship as a fetish the hard and fast lines of demarcation between class and class. Hence the promenade, because open to anybody with a shilling, is practically closed against the half-crown man, who goes into the dress-circle and, in the intervals of yawning, looks down as a patron on the shifting crowd. But even if this were not the case, the result would be but little affected. When we meet together as strangers, or meet as friends in the presence of strangers, we are apt to feel uncomfortable and behave awkwardly. The English people, or, at least, a large portion of them, are shy of any but their own set, and, if possible, would spend every social hour in a private box with a select party. The Promenade Concert can get but little out of these, while from others, not so affected, it may pray to be delivered. There are certain classes among us—sometimes they are called "fast men," at others "roughs," according to the coats they wear—who find in the Promenade Concert a congenial sphere. These—but enough of these. There is yet another reason tending to the same end as both the foregoing. Whatever may be our faults, we are earnest in our pleasure-seeking, and do not care to aim at two marks at once with the certainty of hitting neither. We have a notion that music alone is able to interest us, and, when listening to it, we object to the distraction of sights and sounds with which music has nothing to do. So long as the reasons thus stated remain (and in the absence of a Jullien), so

long will the Promenade Concert be well-nigh impossible with us. They have killed it in the past, and, should the chance be given, will kill it in the future.

About the artistic value of the Promenade Concert the less said the better. Eager to secure lovers of real music, the concert-givers have leavened their programmes with the leaven of classicality, but to what good? The people attracted were simply made uneasy by the incongruousness of flirtation to the strains of Beethoven, and by the irreverence of cork-drawing to the music of Mendelssohn. As legitimately to them might a card party be combined with a prayer meeting.

Barely possible as a means of promoting social intercourse, and, from an art point of view, questionable, we can let the Promenade Concert go without lamentation. *Requiescat in pace*, certainly, but (Jullien being no more—and Jullien, in his day, was an institution, or, as Madame de Stael said of Napoleon, a system), also, tearlessly.

ROSSINI.—The last news received about this illustrious musician is by no means favourable. A telegraphic despatch informs us that he had passed a very bad night, and that his position was a subject of great anxiety to his medical advisers.

SIGNOR CIAMPI writes to us from Paris, complaining that in our notice of the opening of the Royal Italian Opera his name is inserted as playing one of the secondary parts in *Lucrezia Borgia*. On referring to the notice we find that he is in error. His name is nowhere mentioned.

ILMA DE MURSKA.

On Monday night Mdlle. Ilma de Murska, who, some three or four years since, at Her Majesty's Theatre, revealed her striking and very original talent for the first time to a London audience, again appeared, after an absence of two years, and again selected for her *début* the part of the heroine in Donizetti's *Lucia di Lammermoor*. She was to have sung on Thursday week, and also on Saturday, but on both occasions was incapacitated by illness. Even on Monday evening a printed circular claimed the indulgence of the audience on the plea that she had "not entirely recovered from her late indisposition." Nevertheless, Mdlle. de Murska achieved her arduous task with wonderful success, and charmed her audience beyond measure.

The foremost attraction of this lady is not so much her exceptional means, remarkable as they are, as her exceptional mode of employing them. Her Lucia, like every other character in which we have seen her, is entirely her own, both as to conception and execution. It is always pleasant to find something out of the common way; and it may fairly be said of the young Hungarian singer that there is nothing whatever of formal, stereotyped, or conventional in her impersonation of the unhappy bride. At the same time it bears everywhere the impress of truth, and it is difficult, in witnessing her performance, to entertain a belief that any other conception of the character can be the right one. True, she elaborates every situation to the utmost, but she does this in a manner so natural and graceful that all thought of laborious study is lost sight of in the general impression produced. Nature has endowed Mdlle. de Murska with the physical requirements necessary to present an ideal embodiment of Scott's romantic and most prepossessing heroine; and, in spite of the "crinoline," which here and there impeded her movements, and which she would do wisely to lay aside as both inappropriate and ineffective, the illusion on Monday was as nearly perfect as could well be imagined. Indisposition allowed for, traces of which were occasionally manifest, her performance was a legitimate triumph. To say nothing of the first act, which comprises the well-known cavatina, together with the love duet with Edgardo (and which earned a loud recall for Mdlle. de Murska and Signor Mongini), the duet with Enrico beginning the second, and the whole of the scene of the Contract—including one of the finest concerted pieces, and terminating with one of the most dramatic, exciting, and admirably conducted *finales* written by any Italian composer whose

name is neither Cherubini nor Rossini—were all that could be wished. In the duet, Mdlle. de Murska enjoyed the advantage of the co-operation of Mr. Santley; and to sing the music of Lucia's designing and pitiless brother better than Mr. Santley sings it is hardly possible. Apart from this, however, we have never seen more intense earnestness thrown into the dialogue, especially where the forged letter has persuaded Lucia that her lover is faithless, than by Mdlle. de Murska, whose frame seems to writhe under the influence of the terrible disclosure, and the accents of whose voice give sympathetic utterance to the emotions by which the whole being of Lucia is convulsed. The signing of the contract, together with what precedes and follows the step which decides the fate of the luckless maiden, was even finer and more forcible. The sense of blank despair and utter helplessness under a stroke of dire mishap could scarcely be conveyed with more eloquent reality. Mdlle. de Murska's penetrating high tones at the end of the concerted piece, which follows the unexpected appearance of Edgardo and in which all the chief characters take part, had no small influence in rousing the enthusiasm of the audience; and notwithstanding the printed circular asking indulgence for the singer (whose physical powers in this particular situation had been exerted to the furthest stretch), they mercilessly encored it—Signor Arditi consenting, which, under the circumstances, he certainly ought not to have done. The whole, however, was gone through once more by Mdlle. de Murska with unabated energy, the three trying "shakes," leading up to the high note which is the climax, being accomplished with just as much vigour as at first. Again the curtain fell amid plaudits loud and long-continued from every part of the house, and Mdlle. de Murska, accompanied by Signor Mongini, Mr. Santley, and Signor Tagliafico (an excellent Raimondo) came forward to acknowledge them.

It was only in her last scene that any signs of Mdlle. de Murska's indisposition were apparent. But, though evident weakness here occasionally disturbed the even tenour of her performance, it was not the less pathetic, touching, and impressive. In the delineation of poor Lucia's madness, which, in the opera, is the prelude to her unwitnessed suicide, Mdlle. de Murska has moments of almost inspiration. There are accents in her delivery of the *largo* which go straight to the heart; and while certain liberties (as from time out of mind) are taken with the text of the composer, the changes, ornaments, and cadences are invariably in such good taste, that (Donizetti not being precisely a "classic") none but a pedant with little ground for his pedantry would be likely to complain. Subdued singing more charming than in several parts of this slow movement is very rarely heard; nor are there many singers gifted with the exceptionable range of high notes that enables Mdlle. de Murska to produce some of her most striking and original effects. We should have liked the cadence where the voice is accompanied by the first flute, in the orchestra (let it be understood that the gentleman who plays the flute was by no means in fault), a little more strictly in time—music of any kind without appreciably regulated measure losing much of its charm; and we should have liked one or two more passages otherwise given than the accomplished Hungarian singer gave them; but, taken from end to end, Mdlle. de Murska's presentation of the scene which robs us of Lucia, and thus makes the conclusion of the opera so terribly dark and gloomy, may be compared with any that has been witnessed on the Anglo-Italian boards. In earnestness it could not easily be surpassed, and the faults inviting criticism are so entirely thrown into shade by beauties which defy criticism, that to dwell upon them by preference would be, in our opinion, to set at naught the most legitimate and, at the same time, most welcome duty of the critic—who, if he looks for perfection may look far and long before he meets with it. We repeat, that, notwithstanding certain shortcomings, the result of manifest indisposition, Mdlle. de Murska's re-appearance among us, on Monday night, was a genuine triumph.

ERFURT.—Joachim and Madame Joachim appeared at the second concert of the Musical Association. The band performed in a very spirited manner Beethoven's Eighth Symphony, in F major, and Mendelssohn's overture to *A Midsummer Night's Dream*.

CONCERTS VARIOUS.

A LARGE number of amateurs and lovers of the harp were present at Mr. T. H. Wright's harp recital on Tuesday the 3rd inst., at Messrs. Erard's. Among the various works performed by Mr. Wright were selections from Alvars, Godeffroid, Bochra, Stephen Heller, Tito Mattei, Jungmann, Sydney Smith, T. H. Wright's *Reveries* and his new Transcription of English, Irish, and Scotch Melodies. The harp has, unquestionably acquired increased interest from the zealous efforts of Mr. Wright, Herr Oberthür, Messrs. Chatterton, Thomas, and other professors of talent.

Mrs. AGUILAR's "performances of pianoforte music" at his residence, 17, Gloucester Crescent, attract crowded audiences. The following programme was gone through on the 22nd ult.:—Sonata, Op. 29, No. 2, Beethoven; "Oft in the still night" (transcription), Aguilar; Polacca Brillante, Weber (played by Miss Mina Bouchier, pupil of Mr. Aguilar); Impromptu, Schubert; Sonata in D, Aguilar; *Lieder ohne Worte*, Book 8, Mendelssohn; The Blue Bells, Aguilar (played by Miss Mina Bouchier); "Appeal," and "In a wood on a windy day" (transcriptions), Aguilar; Nocturne in F sharp, Chopin; Ninety-ninth march, Aguilar.

Mrs. E. DARVELL's concert took place on Friday evening the 6th inst., at the West-End Lecture Hall, which was filled with a numerous and appreciative audience. The programme, a very interesting one, was interpreted by Miss Susan Cole, Mrs. Sydney Smith, Miss Darvell, Mr. Offord, and Mr. Edwards; the instrumentalists being Mrs. E. Darvell, her clever pupil Miss Rose Keene, and Mr. Oberthür. Mrs. Darvell played Benedict's piano solo, "Albion," and was loudly encored; she also took part in Oberthür's brilliant duet for harp and piano (*Lucretia Borgia*), which produced a great effect. Miss Rose Keene gave Ascher's "Chant des Naiades" with much clearness. Her expressive and graceful playing was generally admired. Balfé's trio, "Vorrei parlar" (*Fulstaff*), sung by Miss Cole, Mrs. S. Smith, and Miss Darvell, was encored. The same compliment was paid to Miss Darvell's exquisite singing of Mercadante's "Se m'abbandonai." Miss Darvell afterwards gave with equal success one of S. Lover's Irish ditties. Mrs. Smith was encored in "Home, sweet Home," which she sang very tastefully. Miss Cole was recalled after her singing "Tell me, my Heart;" and Mr. Edwards had to repeat Molloy's song, "The Vagabond." Mr. Offord, who possesses a good tenor voice, was also successful both in Dildin's "Tom Bowling" and Wallace's "Home of my Heart." In the second part, Mr. Oberthür's harp solo, "Bonnie Scotland," was a very effective performance. The concert was ably conducted by Mr. Chalmers Masters.

ORGAN PLAYING.

We were pleased to observe an unfamiliar feature in the programme of last Saturday's Crystal Palace concert; one, moreover, which is strange to the *habitudes* of any metropolitan concerts whatever. Having a good organ, it seems to have struck the managers that the instrument might be made to do work more important than mere accompaniments. The idea was acted upon, and two compositions of renown—Mendelssohn's Fourth Sonata and Bach's G minor Fugue—had a place in Saturday's scheme, with Dr. Stainer, of Magdalen College, Oxon, as performer. We hope this is the beginning of a course. A similar start was made years ago, when the Monday Popular Concerts were in their babyhood. But the wretched instrument (now happily defunct) then standing in St. James's Hall was quite unfitted for solo purposes, and organ works soon disappeared from Mr. Arthur Chappell's programmes. The Crystal Palace managers make their attempt under better auspices, and there is no reason whatever why it should fail. Musical people will always listen to good organ playing; while scores of works both demand and deserve a hearing.

From this we are naturally led to wonder how soon London will possess what Birmingham, Liverpool, Leeds, and other provincial towns have long enjoyed—regular and first-rate performances upon a first-rate organ. We have the artists, doubtless, but the instrument is nowhere, that in Exeter Hall being out of the question altogether. In this respect the metropolis lags behind, and, as a result, one extensive and interesting department of music receives only such patronage as church congregations can bestow while being "played out." This ought not to be for several reasons. In the first place a cheap sort of pleasure is lost (Mr. Best plays to threepenny audiences in the Liverpool hall), important works by great masters remain unknown to the public, and the highest possible stimulus to exertion on the part of the organ-players is withheld. Surely here is a matter worth thinking about.

VENICE.—Donizetti's *Ajo neli Imbarazzo* has been revived at the Teatro Campoly "as it was originally performed," that is, resembling a vaudeville rather than an opera. It was well received.

REVIEWS.

Hanover Square. A Magazine of New Copyright Music. Edited by LINDSAY SLOPER. No. 13. [London: Ashdown & Parry.]

THE pianoforte pieces in this number are "Happy Memories" by Sydney Smith, and a "Styrienne" by M. Bergson. Some passages in the former are especially elegant, and the whole will be accepted by Mr. Smith's numerous admirers as among his best efforts. The "Styrienne" is pretty and easy. Miss Virginia Gabriel and Mr. A. S. Cooper contribute the songs. That by the former composer—a setting of Mrs. F. A. Kemble's "Farewell," is simple in the extreme; moreover, it is almost painfully monotonous. Mr. Cooper has been very successful in the somewhat delicate task of putting Moore's "Nora Creina" to music. This melody is admirable, and the accompaniments show good taste. The song will be popular wherever heard.

Twilight Hours. Duet for [Soprano and Contralto. Written by J. P. DOUGLAS. Composed by G. A. MACFARREN. [London: Olivier & Co.]

A CHARMING duet, of which Mendelssohn need not have been ashamed, and with which, in point of fact, his influence seems to have had something to do. Key E flat; compass moderate.

Welcome Spring. Part-song for three female voices, by ELIZABETH PHILP. [London: R. W. Olivier.]

THERE are several blemishes in this part-song which it may be worth while to point out. The music of the refrain, "Every bird now doth sing" is weak and commonplace. On the third page, penultimate bar, first line, a 6-4-2 chord is badly treated, and in passing from the next bar to the first of the following line, there is a case of hidden fifths between the extreme parts. Miss Philp, however, conciliates us all by her excellent songs.

The Voice and its Management. By FREDERIC KINGSBURY. [London: R. Cocks & Co.]

MR KINGSBURY has here given the public, in a cheap and accessible form, the benefit of his experience and practice as a singing master. The book, though small, is a complete thing. It treats of the structure of the vocal organs, management of breath, modulation of the simple sound, the *mezza voce*, the voice registers, flexibility, the shake, and articulation. Mr. Kingsbury's ideas on all these matters are set forth in the plainest language, are illustrated by admirable diagrams, and accompanied by a series of exercises harmonized for piano. We can commend the work because assured that no young singer can study it without profit.

The Fishermiden. Barcarolle. Words translated by Dr. DULCKEN. Music composed by BERTHOLD TOURS. [London: William Czerny.]

A PLEASING and well-written song, much above the average in all respects. Key D; compass easy.

Peacefully slumber, my own darling son. Cradle Song. Words by Dr. DULCKEN. Music composed by BERTHOLD TOURS. [London: William Czerny.]

WE have cradle songs out of number, but room must be made for this one, because deserved. Though somewhat less simple in construction than most of its kind, the song has all the required tenderness and pathos. Moreover, it is excellent from a purely musical point of view.

The Chorister's Album. No. 10. "Twas in May month." Four-part Song. Written and adapted by WELLINGTON GUERNSEY. [London: Hutchings & Romer.]

IN this harmonized German melody we have a very acceptable vocal piece. Each part has a genuine melody (would that the same could be said of English choral songs as a rule), and the effect is very smooth and pleasing.

Chappell's Vocal Library of Part-Songs, &c. No. 18. "The Shepherd's Sabbath Day." By J. L. HATTON.—No. 19. "Thoughts of Childhood." By HENRY SMART.—No. 20. "Spring's Return." By HENRY SMART.—No. 21. "An old Church Song." By HENRY SMART. [London: Chappell & Co.]

MR HATTON's part-song is of a semi-sacred character. We need not say that it is well adapted to the words, and written by one who is a master of his craft. The music of "Thoughts of Childhood" flows along with consummate ease and grace. It is an admirable specimen of part-writing as, in a different style, is that of "Spring's Return." The latter is as simply and as unaffectedly joyous as could be wished. "An old Church Song" appeals to a graver feeling, but is, in its way, equally successful. We understand that these songs will be followed by others of the same kind. *Tant mieux.*

ALEXANDRIA.—While *Jone* was being rehearsed lately in a house in the Ghetto, the ceiling fell close to Sagra Fiorentini. Luckily there was no serious accident, the only sufferer being the manager, who had his shoulder slightly damaged.

PROVINCIAL.

THE *Sheffield and Rotherham Independent* of Tuesday, Nov. 3rd, gives the following account of Madame Arabella Goddard's pianoforte recital at Sheffield on the evening of that day:—

"The above-named celebrated artist gave a grand pianoforte recital at the Music Hall last night, performing a programme of almost exclusively classical music. It is almost needless to say anything in praise of an artist of European reputation like Madame Arabella Goddard; suffice it to state that whilst she charmed her listeners with the rendering of the delicate passages, she roused them to the highest enthusiasm by her playing of the more brilliant and passionate phrases, gaining repeated and prolonged applause. Lovers of good pianoforte music must feel indebted to Madame Goddard for introducing to them Mozart's graceful Sonata in B flat, with which the programme opened, as well as for the selection from the Eighth Book of Mendelssohn's *Songs without Words*, containing short movements full of character, betraying the genial thought of their author. In answer to the encore which Madame Goddard received for the spirited rendering of Weber's *Invitation à la Valse*, she substituted the 'Harmonious Blacksmith.' The second part of the programme contained Beethoven's *Sonata Pastorale*, and Thalberg's fantasia on the prayer from *Mosè in Egitto*. Both pieces were loudly applauded, and the latter being re-demanded, Madame Goddard gave Thalberg's 'Home, sweet Home,' instead. The vocal part was sustained by Miss Annie Edmond, who was not only felicitous in the choice of her songs—selected from Schubert, Mendelssohn, Benedict, and Gounod—but sang them with true feeling and artistic skill, accompanying herself on the piano. Miss Edmond was encored in Benedict's 'Rock me to sleep.' The audience seemed thoroughly appreciative, alike of the high class music presented to them and of the highly artistic performances."

A long and interesting article appears in the *Edinburgh Courant* of a recital given by Madame Goddard in the Music Hall at Edinburgh, on the afternoon of Saturday, Oct. 21st. From this, however, we can only find room for an extract or two:—

"The pieces performed by the distinguished pianist were of great interest, particularly Schubert's *Fantaisie-Sonate*, in G major, Op. 78— which gorgeous work was rendered with the greatest care and almost sublime conception. It is very gratifying to see this composer's numerous and ingenious works more and more appreciated. During his lifetime Schubert's unconscious genius was, on account of his extreme modesty, and perhaps his high and strict musical standard, little known beyond the walls of Vienna; and even there it was a mere chance that it did become known. At the present time, however, now forty years after his death, he is all the rage. Besides this sonata, the most attractive feature of the concert, Madame Goddard played Heller's transcription of Schubert's 'Forelle.' Mendelssohn's *Etude* in B flat minor, *Lied ohne Worte* in F (Book 7), and *Etude* in F major (the first and last being posthumous works of the amiable author), with grandeur and wonderful brilliancy. The elegant and finely finished performance of the latter-mentioned pieces procured the player a well-deserved encore, after which we had the pleasure of enjoying an artistic reproduction of Handel's 'Harmonious Blacksmith.' The other pieces performed by Madame Goddard were Beethoven's Sonata in G major, Op. 79; Chopin's *Etude* in A flat, and Thalberg's 'Home, sweet Home'—all played to the delight of the attentive audience. We now express the sincere hope that Madame Goddard will continue the recitals in our city, convinced that the highly interesting music chosen by her, and her thoroughly worthy interpretation, will not fail to attract."

MARGATE.—A concert was given at the Assembly Rooms on the 2nd inst., in aid of the Alexandra Homes, which, as our readers probably know, is an admirable charity founded to commemorate the arrival, off Margate, of the Princess whose name it bears. The concert was given under very distinguished patronage, had a capital programme, confided to excellent artists, and was, in every sense, a complete success. A prominent part in the evening's work, as well as in the preliminary arrangements, was taken by Mrs. Frances Talfourd, who is known, not only in Margate but elsewhere, as the always ready helper-on of a good work. Mrs. Talfourd did admirable service in several of the concerted pieces, and obtained an encore for Gounod's *Berceuse* (clarinet *obligato*, Mr. Lazarus), which she sang with touching expression. Among the professional artists engaged were Madame Thaddeus Wells, Miss Lucy Franklein, Signora Ciabatta, Caravoglia, and Tito Mattei, Mr. Trelawny Cobham, and Mr. Lazarus, all of whom gave immense satisfaction to the crowded audience. Madame Thaddeus Wells and Signor Caravoglia were encored in Rossini's "Dunque io son;" Miss Lucy Frank-

lein had to repeat "The Farmer's Daughter of Berkshire," and Signor Ciabatta, Signor Tito Mattei, and Mr. Lazarus had special honours conferred upon them. We must not omit stating that Mr. Trelawny Cobham made an excellent impression in Ascher's song, "Alice, where art thou?" Signor Tito Mattei and Mr. Louis Wright were accompanists.

MAIDSTONE.—Mr. George Tolhurst has made arrangements with Madame Arabella Goddard to give one of her popular recitals of classical and modern pianoforte music, at the Maidstone Corn Exchange, on Friday, December 4th.

TIDESWELL.—A concert was given here, on the 9th ult., in aid of the Church Restoration Fund, at which Mr. Lazarus gave his services. The *Buxton Advertiser* speaks rapturously of his performance. Its criticism may be homely, but we can be sure that it is honest. Says our contemporary:—

"Mr. Lazarus's exquisite performances on the clarinet are so well known at Buxton, that any praise is superfluous here; but it was most pleasing to feel how truly his delightful music was appreciated at Tideswell, and certain it is that at few places can he have ever given more genuine pleasure: the profound stillness that prevailed in the room during his playing proved how deeply the music was felt. The cleverness and accuracy of every note, the taste in the swells, descending at times to the faintest, most touching sound; and at other times filling the room with a flood of boldest music; the severe simplicity of a homely air touching the very heart by the deep feeling infused into it, and then changing into the elaborate variations executed without a falter or a fault—all these elements of perfection made every one present conscious that in hearing Mr. Lazarus they had a treat which only genius can confer. The kind and frank manner, too, in which his performances were given, and his readiness to play anything which would give pleasure, won him golden opinions among the audience."

Everybody can understand what the writer means to say, even when he talks about the "the taste in the swells," and everybody knows, also, that what he meant to say was deserved by the genuine and genial artist to whom reference is made.

STOURBRIDGE.—Mr. James Matthews, the accomplished flautist, was lately publicly presented in the Union Hall, Stourbridge, with a handsome gold flute, manufactured by Messrs. Radall, Rose, Carte, and Co. Mr. Matthews has long been known for his readiness to assist at any concerts for charitable purposes, and his fine talent invariably attracts numerous admirers. The instrument was presented by Mr. Forrest, as a tribute of personal esteem, on behalf of himself and friends. Mr. Matthews expressed his thanks for the handsome gift, and was loudly cheered at the conclusion.

"AN amateur concert"—writes a correspondent—"was given at CURRY, North Wales, October 21, by the ladies and gentlemen of the neighbourhood, assisted by Miss Anna Jones of the London Academy of Music, and pupil of Signor Schira, who sang several solos which were rapturously encored; one—"Do not wake me from my dreams"—was particularly well rendered and received quite an 'ovation.' Miss Anna Jones does infinite credit to her accomplished instructor, and will doubtless in a short time become a favourite."

HAMBURG.—Steinhart's comic opera, *Hero und Leander*, is to be produced shortly at the Stadttheater.

LECCO.—Sig. Luigi Vicini, a young composer, has been presented with a pin in brilliants by the Princess Margherita and Prince Humbert, for his having dedicated to them his opera, *Oscar d'Alva*.

BRUSSELS.—At the Théâtre de la Monnaie, *Le Barbier* has been performed with Mlle. Marimon as Rosina. In the singing-lesson, this young lady introduced an Italian melody, "La Notte," by Chariot, and the air of the Queen of Night from *Die Zauberflöte*. She was much applauded all through the opera. M. Auber's *Premier Jour de Bonheur* was to be produced at a very early date.

COLOGNE.—Second Gürzenich Concert:—Symphony in G major, Mozart; Air from *Alcina*, Handel (Mlle. von Facius); Pianoforte Concerto, composed and executed by Herr Saint-Saëns; Chorus and Solos from *Der Sieg der Zeit und Wahrheit*, Handel; overture to *Medea*, Cherubini; Songs by Hiller, Schubert, and Schumann; Pianoforte Solos, and Overture, "Im Hochlande."—There will be a series of six Soirées for Chamber Music this season.—Herren Hiller, Gernsheim, Rudorff, and Seiss will in future perform pianoforte compositions, at the String-Quartet Concerts given by Herren von Königsow, Japha, Derckum, and Rensberg.

WAIFS.

Madame Arabella Goddard has given "Pianoforte Recitals" this week at Clifton, Taunton, Weston-super-mare, and Bath. Next week she is invited to other towns. She is everywhere accompanied by Miss Edmonds.

Mr. Sims Reeves, whose recent appearances in the provinces have been a series of extraordinary successes, and who was never, according to all accounts, in more complete possession of his magnificent means, has been taking a brief repose, but will resume his labours immediately after the elections.

Signor Mongini has left England for Bologna.

Madame Gueymard has made a successful *début* at Madrid in *Il Trovatore*.

Le Premier Jour de Bonheur of Auber has had a brilliant success at Frankfurt.

Signor Tammerlick will arrive in Paris for the winter at the close of the month.

Herr Carl Eckert, late of Stuttgart, has been appointed first Capel-master at Berlin.

Duke Ernest, of Wurtemberg, who married the singer Nathalie Frassini, is just dead.

The MS. of Cimarosa's *Hymne Republicaine*, written in 1799, has just been discovered at Naples.

M. Arthur Pougin, the well-known French critic, has become editor of the *Paris Magazine*.

Madame Trebelli-Bettini has gone to fulfil her engagement at the Italian Opera of St. Petersburg.

Signor Bottesini has written, and M. Escudier will shortly publish, an instruction book for the double bass.

Madame Patti gave eleven representations at the Italiens during October, and the receipts amounted to 147,942 francs.

A posthumous work by Moritz Hauptmann, entitled *Die Lehre von der Harmonik*, has just been published by Breitkopf and Härtel.

M. Pasdeloup has undertaken to produce Mr. Alfred Holmes's new symphony, *La Jeunesse de Shakspeare*, at one of the Popular Concerts.

Mr. Levy the cornet player, leaves to-day for the United States of America. He is engaged for a tour with the Parepa-Rosa concert party.

It appears that Mdlle. Rose Bell (Mdlle. la Pommeraye) did not die as reported. She still lives to expound the gospel according to Offenbach.

Miss Agnes Zimmermann is about to leave England on a tour in Germany, having accepted engagements to play at some of the principal orchestral concerts.

The rehearsals of Mr. Henry Leslie's Choir began on Wednesday. We hear that Mr. Leslie intends to resume the orchestral concerts which excited so much interest last season.

M. Germain Delavigne, the friend and collaborateur of Scribe, and joint author of the libretto of *Robert le Diable*, died last week at Montmorency. He was over seventy years old.

The Philadelphia *Bulletin*, speaking of art in that city, says that "none of the best musicians and none of the respectable societies will touch Offenbach's fiddle-faddle compositions."

The Amateurs' Musical Society, Brixton, have elected Mr. H. Weist Hill, of the Royal Italian Opera, Covent Garden, as their conductor, for the ensuing season, in place of the late Mr. C. Boosé.

The Boston Handel and Haydn Society's programme for the winter includes *Judas Maccabeus*, *Elijah*, *Messiah*, Bach's *Passion Music* (St. Matthew), and Sterndale Bennett's *Woman of Samaria*.

Fratr Johannes Drahicins, in his book, *De Caelo et Celesti Statu* published at Menz, 1718, employs 425 pages in proving that the occupation of the blessed will be the perpetual ringing of bells.

Signor Tito Mattei is about to give a series of concerts in the chief provincial towns of England, immediately after the elections, assisted by Mdlle. Clara and Rosamunde Doria, Signor Caravoglia, and Signor Li Calai.

Here is the programme of M. Pasdeloup's concert last Sunday:—Symphony in C major, Mozart; *Adagio* from the "Ocean Symphony," Rubinstein; Concert-Overture (Op. 7), J. Rietz; Prelude to fifth act of *L'Africaine*, Meyerbeer; Overture, *Allegro*, Scherzo, *Nocturne*, and March from *A Midsummer Night's Dream*, Mendelssohn.

Madame Rudersdorff has been engaged by the directors of the Leipzig Gewandhaus Concerts for the 1st and 7th of January, and also by the Society Zur Beförderung der Tonkunst, at Amsterdam, for *Judas Maccabeus*, December 12.

Mdlle. Lesca a pupil of Madame Marchesi at the Cologne Conservatoire, made a highly favourable *début* at Mr. Archer's last concert at Brighton. Mdlle. Lesca possesses a soprano voice of power and flexibility, and sings like an artist.

The *Little Musical Gazette* of New York gives the following piece of news:—

"ADELINA PATTI AGAIN IN THE FIELD.—This poor girl is the *daily* talk for a few years. *Every six months* appears in the papers, coming from France, a new concluded marriage. About the last rumour concerning her marriage, she declares in the French paper, *La Gazette des Etrangers*, that she had not concluded to get married with a Monsieur Marquis de Caux, a very celebrated horse-tamer."

In language no less quaint we are apprised of the existence of an unknown Paganini:—

"Charles Feininger, a violin player of the first rank, is living among us, since a few years, without being known at all. How great our surprise to hear him in a private party, performing two very difficult compositions—Vieuxtemps' grand Concerto and Ernst's *Airs Hongrois*. Let us give him a chance to show his great talent, we are convinced if he plays as we did hear him in that *matinée*—he will come out victorious. This young violin virtuoso is too modest to make something out of himself, therefore, managers should take notice of this genius."

From the same authority we also get some information about Leopold de Meyer, and a world-renowned stone and sun painter:—

"Sarony, the world-renowned lithographer, and still greater photographer, has just finished Leopold de Meyer, in ten different positions, one better than the other. One must see these pictures to have an idea of Sarony's skill, and what he is able to do in such short times of his photographic establishment. These Leopold de Meyer photographs are on exhibition at J. Schuberth & Co.'s, 820, Broadway."

Schuberth & Co., are, it appears, the proprietors and publishers of the *Little Musical Gazette*. They publish music, too, as the *subjoined* curious appeal will show:—

"The music public will please take notice of the annexed catalogue of J. Raff's works, all of them Schuberth & Co.'s publications. Raff is at this moment one of the composers who rank first. What an immense fortune this firm has spent in publishing classical compositions proves this catalogue of only one composer, whose works cost, by the retail price, in one copy over one hundred dollars; each of them had an issue of about one thousand copies. In a short time we will also publish the catalogues of a hundred other composers of less importance. Each of them has been paid for the copyright with thousands of dollars, not to talk of the immense amount of capital, to publish them. It serves only, to give to the public an idea of the importance of that publishing firm in Germany, who ranks first in the world. Branch 820, Broadway, N. Y."

Schuberth & Co., among other things, have also published Schumann's *Album for Young People*; and thus vaunt the superiority of their edition:—

"It is a work bought from the composer, and sole original property of the firm, J. Schuberth & Co., 820, Broadway, New York (Leipzig, Felixstrasse, No. 2), and we want to have it known that this corrected new and brilliant edition is in progressive order (from the easy to the difficult, by the known piano pedagogue, K. Klauener), and is only to be had from the original publishers. The public, we beg, may not be deceived and older edition of this work from London or Paris, which is recommended without shame by other music dealers in this city, an uncorrected, dear, and illegal edition (without fingering, not in progressive order, and without portrait).

"We shall continue to let the public know the particulars of this unjust proceeding of the different retail dealers in this city, in order to protect the public from detriment."

"The known piano pedagogue" is good; and our readers will be glad to learn, by what follows, that the *Little Musical Gazette* can manage to exist without support from the big press:—

"Our *Little Musical Gazette* is rapidly advancing in the favour of the public, its circulation amounting already to over one thousand copies. Indeed, astonishing to succeed in so short a time, as this little paper had not the least patronage by our so-called friends of other papers, which we have bestowed always with our friendship."

The *Little Musical Gazette* is written half in German and half in English. It has, we understand, two editors; and it is generally believed that the German articles are contributed by the English editor, and the English articles by the German editor. Let us hope that, after the extra publicity thus afforded it in our "Waifs," it will "bestow" us also "with its friendship."

AMERICAN MUSICAL CRITICISM.

We take the following choice example of plain speech from the New York Sun. Is the style of it that which the critics of our English critics wish to see imported? The occasion was Miss Kellogg's first concert:—

"In the first place, the programme was miserably made up. The orchestra played two overtures, Messrs. Lotti, Susini, and Petrolli sang, and a Mr. Alard played the violoncello. Now the orchestra was a poor, thin, weakly, picked up affair, and played detestably. Its accompaniments were as bad as its overtures, which is saying a great deal. Miss Topp, the pianist, of course played well—she is an artist, and always does—but the Academy of Music is no place for a piano; it is too large, the resonance of the instrument is lost and dissipated, and the tone destroyed in the immense space to be filled. The piano is a parlour instrument, at most an instrument for a concert-hall, not an instrument certainly for an opera-house; and it is no wonder that the audience yawned through the long pieces by Liszt, and were decidedly bored and glad when it was over. Mr. Steinway might have spared his men the trouble of rushing forward (after the instrument was rolled into place for the performer), with an immense signboard with "Steinway" upon it to be hung out for the benefit of the audience and his own glorification, for the instrument gains no reputation when heard in that house. This piano business being over, we had a solo on the violoncello. This is quite as foolish an idea as the piano solo, and proved even more trying to the patience of the audience. Who wants to hear any one saw out melodies on a violoncello at the Academy of Music? No one does, not even when the instrument is in the hands of a master much less when it is in those of a quite commonplace musician. The piece fell flat, and deservedly so, upon the audience, and hardly a hand was raised in applause. Mr. Lotti also sang a solo. His voice is always sweet and pleasant in quality—a feeble, insufficient voice, uncertain in its middle register, apt to give out suddenly in soft passages where you expect it to be strong; peculiarly strong in taking the high notes with vigour, when you expect it to be weakest. In fact Lotti depends on redeeming a very inadequately sung *aria* by coming out strong on the last note. It's an old trick, and has been played by many singers, and such easy tempered things are audiences that it seldom fails to succeed. It is no satisfaction to hear Lotti feebly warble his little solos. He is very excellent at 'supporting distance,' as a help to the *prima donna*, to carry the tenor part in a quartet, or even in a duet, but as for a solo—spare us! And now we come to the worst of all—Signor Susini. He did more than any one else to spoil the evening. He had a cold so bad that he could hardly articulate, and sang not a note in tune from the beginning to the end. Such noises as he made we never, in a long experience of public singers, remember to have heard. There is no comparison that would do it justice; the hoarse bellow of a sickly bull would have been melody compared to it. We cannot imagine what induced Mr. Susini an excellent artist and a man of sense, to come on the stage in such voice. It may have been his good nature and a desire not to disappoint, but it seemed to us without excuse, and an insult to the audience for which Mr. Strakosch should be held answerable."

Our friend then goes on to speak of Miss Kellogg herself, changing his tone very materially in doing so, and showing that if he can blow cold he is equally able to blow hot.

Odd Thoughts.

Speaking of Rossini, the Paris correspondent of the *Daily News* says:—"The Curé of Passy who came to see him was politely refused admission to the sick chamber. The Pope's Nuncio paid the *maestro* a short visit the other day, but gave offence by asking whether he had lately performed the duties of a good Catholic." Surely if heaven is to be gained by performing anything, the composer of the *Sabat Mater* is safe.

M. Gounod is reported to be making additions to his *Faust*, "believing he can produce a second success of that opera." Somebody conveyed the rumour to Bodger, who remarked that, bearing in mind the quality of M. Gounod's recent brewings, it was no bad idea to put his thin cider into a brandy cask.

Our new contemporary, the *Morning Summary*, promises to be far funnier than *Fun*. In a recent article it gave Aaron's rod to Moses, and then went on to speak of a wonderful key. "Tact," it remarked, "is the key that opens for her an otherwise unattainable heaven; with it (the key) she can lay the winds and waves of social tempests; she can tune into harmonious melody the most discordant social instruments; with it (the key) she can bring together those who stand with aggrieved faces, at the opposite poles of social intercourse, and smooth the ruffled plumes of irritated social pride, &c."

The Legend of the Page.

(Dedicated to Miss KITTY GLASS, by a youthful admirer.)

There was a Page, about the age
Of ten, or two years more,
Who soon turned out a pretty lout,
And a confounded bore.

One day he went, on message sent,
'Twas just about eleven;
But he so slow, it seems, did go,
He ne'er came back till seven.

His master said he'd punch his head,
If he did that again;
The boy replied (while now he cried),
His trousers gave him pain.

As he away so long did stay,
No dinner did he see;
But, 'stead of that, he had a fat
Beefsteak to eat at tea.

His master gay, heard, the next day,
A fizzing sound he saw;
He hasten'd down, and saw the clown,
And a most novel show.

The boy was not, with what he got,
It seems, quite satisfied;
His master found another pound
Of steak was being fried.

The master had told the young cad,
When anybody came,
That he should show them where to go,
And then announce their name.

Upon a morn, when all had gone
The Tower for to see,
There came a friend the day to spend,
And drink a cup of tea.

The boy now thought, what he'd been
taught
He would do very soon:
He hollowed out, "Here's Mr. Sprout,"
And left him in the room.

After the day on which this play
Was acted by the lout,
He went again (now out of pain)
With note to Mr. Sprout.

The master found, upon the ground,
Something the note did lack;
He hasten'd out, and gave a shout,
Which made the boy look back.

On turning round, the boy soon found
The master, whom he knew;
He gave a cry, and off did fly,
His master also flew.

Away they went, their breath was spent,
They scarcely could now more;
They stopped at last, both panting fast,
And also feeling sore.

The boy found out, his master's shout
But meant him back to come;
They found he was out, and he was out,
And then they both went home.

SEPTIMUS SILVER.

N.B.—Although this is not a musical article, the Page was often employed in taking such to the office of the MUSICAL WORLD.

S. S.

PRAGUE.—The pianoforte rehearsals of Gluck's recently discovered one-act comic opera, *Der Zauberbaum*, have already commenced.

MUSIC RECEIVED FOR REVIEW.

ROOSEY & Co.—"Sweet is true love," song, by Elizabeth D. Cross Bullock.
BUSSELL & Co. (Dublin).—"O Lord, my God," short anthem; and "O Lord, my God," a short full anthem, by Professor Stewart, Mus. D.-c.
OLLIVIER & Co.—"Bell' angioletta," mel.-dia a 4 voci; "Oh sont nos amours nous?" serenade a 4 voix de femmes; "Whom should I fear," hymn for five voices, by Giacinto Marras; "Summer's Good-bye," ballad, by Philomida.
RUDALL & Co.—"Grand fantasia on *Orpheus aux Enfers*," for the flute, by B. Wells.

Advertisements.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

THE VOICE & SINGING

ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVIDSON & Co., 244, Regent-street, W.

And may be obtained of Signor FERRARI, at his residence, 32, Gloucester Terrace, Hyde Park W.

NEW AND EFFECTIVE BALLADS

WELLINGTON GUERNSEY.

NO ROSE WITHOUT A THORN Price 3s
THE SPRING „ 2s

To Professors who require teachable words, and melodies with easy and telling accompaniments within the reach of any moderate voice, the above two ballads cannot fail to become universal favourites.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"LOVE ME, BELOVED."

HERR REICHARDT'S New Song, "LOVE ME, BELOVED" (composed and sung by Herr REICHARDT), is published, price 4s., by

DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"A RAINY DAY,"

OPERETTA IN ONE ACT.

(For Soprano, Contralto, and Baritone.)

THE WORDS BY

MISS (HORACE) SMITH.

THE MUSIC BY

VIRGINIA GABRIEL.

Price, complete, for Voice and Piano, 15s.

London: DUNCAN DAVISON & CO., 244, Regent St., W.

JUST PUBLISHED,

SIX SONGS WITH GERMAN WORDS.

THE ENGLISH TRANSLATIONS AND MUSIC BY

AMY COYNE.

- No. 1. "FAREWELL FOR EVER" ("Fahrwohl auf mmerdar"—E. Geibel).
 No. 2. "FIDELITY" ("Ich bleibe treu"—C. Herlassohn).
 No. 3. "PARTED" ("Scheiden, Leiden"—E. Geibel).
 No. 4. "THE REQUEST" ("Viel Tausend Tausend Kisse Gleib"—E. Geibel).
 No. 5. "THE VICTORY OF SPRING" ("Und als ich aufstand Früh am Tag"—E. Geibel).
 No. 6. "EVENING SOUNDS" ("Ich liebe dich"—K. Beck).

Price, in one Book, 15s.; or separately, 4s.

"So far as we know this is the Op. 1 of a young lady who, for the sake of the well-known literary name she bears, and for her own undeniable talents, will be heartily welcomed into the ranks of song composers. By the issue of the work before us, Miss Coyne has bidden boldly for public favour. Six songs of a more or less ambitious character, to words translated by herself, are pretty well for a first attempt; but, we are happy to say, the result proves that the youthful composer and translator did not overrate her powers in either capacity."—*Musical World*.

London: DUNCAN DAVISON & CO., 244, Regent St., W.

GOUNOD'S NEW SONGS

(WITH ITALIAN WORDS.)

- "APRILE." Melodia Price 3s.
 "ALL' USIGNUOLO." Melodia " 3s.
 "PRIMAVERA." Melodia " 3s.
 (Edition de Choudens, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NOTICE.—Messrs. DUNCAN DAVISON & Co. have just received from Paris the above new Italian Songs, by the celebrated composer of "Faust," which are worthy the attention of connoisseurs.

NEW WALTZ BY GOUNOD.

- "LE RENDEZVOUS." Suite de Valses, pour Piano Price 6s. 6d.
 Ditto, as a Piano Duet " 7s. 6d.
 (Edition de Choudens, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW NOCTURNE BY GOUNOD.

- "SOUVENANCE." Nocturne pour Piano Price 6s.
 (Edition de Choudens, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"COULEUR DE ROSE,"

GALOP BRILLANT POUR LE PIANOFORTE.

Par EMANUEL AGUILAR.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW MARCH.

NORD-DEUTSCHER-BUNDES-MARSCH,

FOR THE PIANOFORTE.

DEDICATED TO THE KING OF PRUSSIA

By HERMANN BISOLDT.

Price 4s. Solo, and 4s. 6d. Duet.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE NE PLUS ULTRA BEETHOVEN.

Price 7s. 6d.

THE NE PLUS ULTRA MOZART.

Price 5s.

These Complete Editions of Beethoven's and Mozart's Sonatas are printed from Engraved Plates, and are superior to all others published in this Country or the Continent.

LONDON:
BOOSEY AND CO.,
28, Holles Street, W.

Price 3d. each.
OLD ENGLISH CAROLS,
 BY
E. F. RIMBAULT, LL.D.,
 FOR FOUR VOICES,
 With Organ or Pianoforte Accompaniment.

- | | |
|----------------------------------|-------------------------------------|
| 1. GOD REST YOU MERRY GENTLEMEN. | 7. THE LORD AT FIRST HAD ADAM MADE. |
| 2. THE CHERRY-TREE CAROL. | 8. IN EXCELSIS GLORIA. |
| 3. THE ANGEL GABRIEL. | 9. THE FIRST NOEL. |
| 4. A VIRGIN MOST PURE. | 10. THE BOAT'S HEAD CAROL. |
| 5. THE BARK OF BETHLEHEM. | 11. SONG OF THE ANGELS. |
| 6. I SAW THREE SHIPS. | 12. HARK! THE HERALD ANGELS SING. |

Per Dozen at 3s. Postage Free.

Price 4s., limp cloth,
OLD ENGLISH CAROLS,
 FOR THE MERRY TIME OF CHRISTMAS,
 CONTAINING THE ABOVE-NAMED, WITH AN
INTRODUCTION by E. F. RIMBAULT, LL.D.

Also, a Superior Edition of the same, printed in Gold and Colours, on extra fine paper, handsomely bound, gilt edges, etc., suitable for presents, price 10s. 6d.

METZLER & CO.,
 37, GREAT MARLBOROUGH STREET, LONDON, W.

"Both the serial and the name it bears are happy thoughts."—
Sunday Times.

"EXETER HALL."

NO. X., VOL. 3, FOR NOVEMBER.

CONTENTS.

- | | |
|---|-----------------|
| 1. Song, "Let me be remembered for what I have done" | G. A. Osborne. |
| Words by HORATIUS BONAR, D.D. | |
| 2. Pianoforte Piece, "Reverie Religieuse" | W. F. Taylor. |
| 3. Evening Hymn, "God of Israel" | C. A. Barry. |
| 4. Vocal Duet, "The Life Stream and the River" | Stephen Glover. |
| 5. Sunday Evenings at the Harmonium (No. 9) | E. F. Rimbault. |

PRICE ONE SHILLING. POST FREE 14 STAMPS.

METZLER & CO.,
 37, GREAT MARLBOROUGH STREET, LONDON, W.
 G. ROUTLEDGE & SONS, Broadway, Ludgate Hill.

Just Published,

METZLER & CO.'S
PART-SONG MAGAZINE,

CONTAINING ONLY

ORIGINAL CONTRIBUTIONS BY THE MOST EMINENT COMPOSERS,
 With Remarks on Choral Singing by G. A. Macfarren.

- | | |
|---|-----------------|
| 1. "Bright Tulips" | G. A. Macfarren |
| 2. "Sweet lady mine" | Henry Smart |
| 3. "Gather ye rosebuds" | G. A. Macfarren |
| 4. "Sweet lady bird" | J. L. Hutton |
| 5. "I could wish you, all who love" | G. A. Macfarren |
| 6. "Solatium in Adversis" | Henry Smart |

Price 3d. each; Post Free, 4 Stamps.

METZLER & CO., 37, Great Marlborough Street, London, W.

PUBLISHED EVERY MONTH.

CHAPPELL'S
MUSICAL MAGAZINE,

For NOVEMBER, Now Ready,

CONTAINS

THE BOHEMIAN GIRL,

COMPOSED BY

M. W. BALFE.

ALL THE PRINCIPAL AIRS IN THIS POPULAR OPERA

Arranged for the Pianoforte

By **G. A. MACFARREN.**

LONDON:

CHAPPELL & CO., 50, New Bond St.

City Agents—

SIMPKIN, MARSHALL, & CO., AND F. PITMAN, PATERNOSTER ROW.

CHAPPELL'S
Old English Ditties.

Just Published,

PART XII. OF THIS POPULAR WORK

CONTAINING

- | | |
|-------------------------|-----------------------------------|
| Chevy Chase. | Cease your Funning. |
| Death and the Lady. | Sweet Nelly. |
| Wapping Old Stairs. | John Dory. |
| Friar of Orders Grey. | The Countryman's Account. |
| Here's to the Maiden. | All Flowers of the Broom. |
| Can Love be controlled. | Here's a health unto his Majesty. |

PRICE SIX SHILLINGS.

Lists and Catalogues on application to

CHAPPELL & CO.,

50, NEW BOND STREET, LONDON, W.

